

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MESSRS.

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May 1877.

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ESTABLISHED, APRIL 1866.

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JUNE 1, 1877.

A SKETCH OF THE HISTORY OF MUSIC- PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

PRINTING with movable types was invented for the purpose of noting down language, not music. But it soon became evident that books with musical notes would form a profitable business to the printer. The Church was glad to have her great Missals and Antiphonaries printed; and she was rich and paid well. She was the first power of the age, so that labour undertaken for her procured for the printer advantages in the form of recommendations which he could present in all quarters.

However, to print music with the means supplied by Gutenberg's invention was a work of peculiar difficulty. The music-writing, which had its origin in Italy in the early centuries of our era, and has been further improved from the Middle Ages to the present day, occupies a middle point between ordinary writing and picture. In regard to its established signs for the various values of the time of the sounds it is writing; but in regard to its visible presentation of the height of the sounds, and the combination of various voices, it is delineation. It is this union of writing and picture that makes our music-writing so valuable that nothing else can supplant it; but this is also what makes it so particularly difficult to print with movable types. This difficulty consists in one single point—the intersection of horizontal and vertical lines. A music-writer employs straight lines in a horizontal position, and inserts vertically on these the signs for notes. Parallel lines by themselves can be printed easily and elegantly, and so can signs of notes by themselves; but a combination of the two, such as the hand of the copyist could produce with the utmost facility, presented difficulties with which the first inventors of printing found themselves unable to contend. Several decades passed, consequently, before they ventured on this problem.

Still, it is a very curious fact that no attempt was made to evade the existing difficulty. It would have been a suitable occasion to invent a new system of music-writing, or to hunt up again one of the earlier modes of designating musical sounds. There was an ancient mode of writing music which seemed to offer itself as if ready-made for the purpose of the printer; viz. by the use of letters of the alphabet. It had, moreover, in its favour an authority to which in musical matters every one generally bowed: the Greeks had used it, and in a very fully developed form, using upright letters for singing and inverted ones for instrumental music. Had it been possible to employ this system for the music of the Western Church it would have been done then. But it was not possible. The newly acquired notation, which had grown up gradually, was as firmly fixed as the edifice of the new music itself. We can infer from this that the mischievous influence of Greek theories on the growth of Western music, of which so much complaint is made in modern histories of music, is really based on pure imagination, since Music herself understood very well how to keep to the path which was the best

for her. We further see, reasoning from the same experience, that even in the midst of the greatest embarrassments it was not found possible to arrive at any other musical notation but that which had been worked out in the course of centuries, going hand in hand with the development of musical forms. Consequently all the attempts to substitute a new notation for the old, which have been especially frequent in recent times, are idle experiments, and will never have any higher importance than that of private amusement. Musical notation is fixed; and the printer has to take it as it is, and to direct all his ingenuity to the one problem of overcoming the difficulties of its mechanical reproduction.

The various attempts made with this aim, and the results attained by them for the extension of the art, produce a division of the history of music-printing into various modes and periods. Even when several of the modes of printing music were practised simultaneously, still, taken in connection with the development of the art, they are found to have arisen one after the other, and on different musical territories. This is the ground on which we are justified in speaking of an actual *History* of music-printing in a far higher degree than we can in relation to book-printing. We must accordingly divide it into five periods.

The FIRST PERIOD is the time of the origin of printing, and is filled up by various experiments in multiplying music by a mechanical process, chiefly employing engraving on wooden blocks (*block-printing*, or *xylography*). The age comprising these attempts may be set down as the century from 1460 to 1560.

The SECOND PERIOD begins about 1500 with the invention of movable types for music by Petrucci; its proper age is the sixteenth and seventeenth centuries, but in its consequences it will last through all time.

The THIRD PERIOD is that of Tablature. It runs parallel with the second, but belongs to a completely distinct department of the art. It begins in 1509 and disappears in the seventeenth century, and is no more likely ever again to come into use than the block-printing of the first period.

The FOURTH PERIOD, comprising music-engraving on copper plates, was developed out of the third towards the end of the sixteenth century, and set aside at the beginning of the eighteenth, through the invention of the fifth period, though maintained in use in some countries down to about the year 1800.

The FIFTH and last PERIOD begins early in the eighteenth century, but is very slow in attaining perfection. In this period *pepper* is employed instead of copper, at first in mere imitation of the process of copper-engraving, but soon with the introduction of punches (steel stamps), through which music-engraving first attained that degree of practical and mechanical perfection which secures to it a pre-eminence above all other methods. For the development of music-printing the invention of this last period is the most important of all.

Thus, in the five different periods we make acquaintance with five different processes. Of these, only those of the second and the fifth periods possess any permanent value for the art, the three others have an antiquarian interest only.

FIRST PERIOD: XYLOGRAPHY.

Block-Printing.—Lines printed and notes inserted by hand.

Pattern-Printing (Patronendruck).—Lines and music printed with movable types in Church books (*Missals, &c.*).

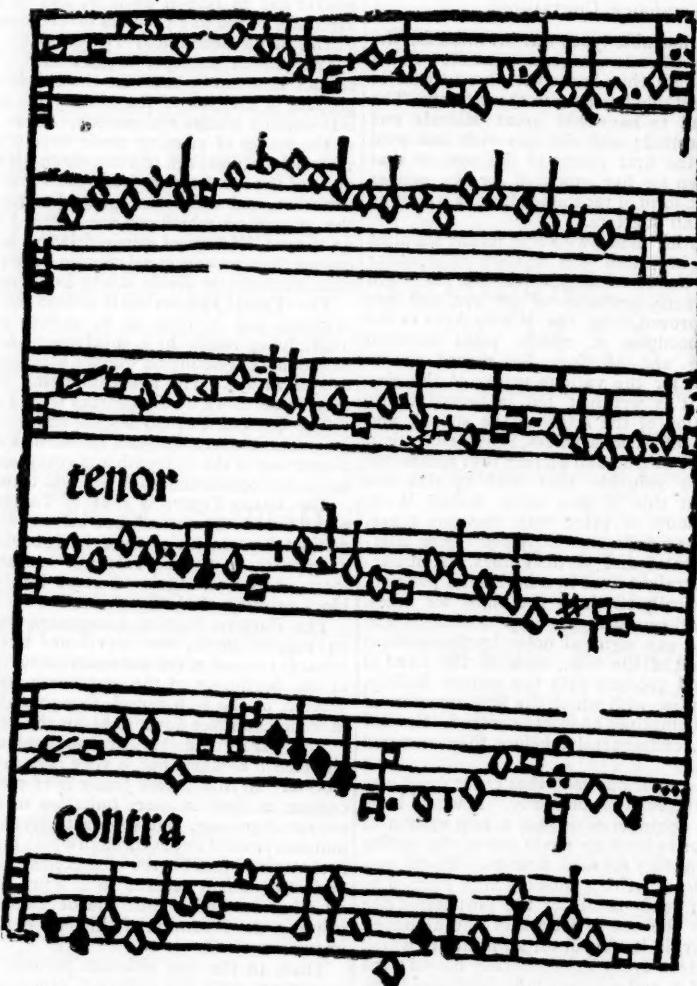
The above headings indicate the two paths which were taken in this earliest period in printing music.

The second was the more correct; but the more obvious and the more important in this age was the first, printing from wooden blocks. This period may therefore be simply designated by the term *Xylography*, which is well known in Germany and France, and is more convenient than its English equivalent Block-printing.

To understand the works of this earliest stage of music-printing we must go back to the history of the beginning of book-printing. In it also *Xylography*,

as at the beginning of the fifteenth century. The progress from "Xylography" to "Typography" was therefore made by music in perfect analogy to that made by language, only later.

The oldest book known with notes printed from wooden blocks was produced at Augsburg by Hans Froschauer in 1473. It was, however, probably preceded by others. Froschauer printed Gregorian notes. For these, however, blocks are only a very miserable makeshift, because the words to the one-



or printing from large tablets of wood, was the commencement, or more properly the precursor. In most cases the text was accompanied by pictures; and indeed this very union of words and pictures encouraged the preparation of such tablets. And as all signs of human language were originally only pictures of the objects designated, it may be said that the art of printing, in starting from the pictures—*i.e.* from these engraved blocks—in a certain manner went back to the earliest signification of the letters. There were *Bilderschneider* (picture-cutters) as early

voiced melodies take as much space as the notes, and a better way of printing them was soon discovered. But block-printing remained in that age the only possible method for Figurative music; *i.e.* artificial counterpoint, or music in several parts. So for this purpose wood-engraving was employed for several decades before Petrucci's invention offered a perfect compensation for its abandonment.

Ugone de Rugeris, of Bologna, published in 1487 the first work that contains a piece of printed figurative music. Niccolo Burzio (Burtius), a native of

Parma, Professor of Music, wrote a work on his art, incited by the attacks which a Spaniard had directed against the unassailable Guido of Arezzo. This book contains sixty-seven leaves in quarto, and commences, "Nicolai Burtii, Parmensis musices professoris, ac juris pontifici studiosissimi, *musices opusculum* incipit : cum defensione Guidonis Aretini," &c.; and concludes with the remark that Ugone de Rugeriis finished printing it "in Bononia anno domini MCCCCCLXXXVII die ultima aprilis" (on the last day of April 1487).*

Of the three tracts of which this small work consists, the first contains three specimens of one-voice music: the old melody, "Ut queant laxis," on five lines; seven ascending hexachords on eleven lines; twenty-one ascending tetrachords on eleven lines. There are also some explanations of musical terms; all are printed on blocks.

The "Tractatus Secundus," treating of the rules of the *Cantus commixti seu contrapuncti*, contains on page 76 a specimen of music in three parts for Discantus, Tenor, and Contratenor, cut in a block of wood, of which an exact facsimile will be found on the preceding page.

Burtius' third tract, dealing with the *Cantus Figuratus*, has on page 90 a similar example of notes of different value and of ligatures.

As may be seen from our facsimile, the first attempt to multiply figurative music by mechanical means was very crude and awkward. It was considerably improved in time, but never became fully satisfactory. For theoretical works, in which only a few examples were required, which had to be inserted in the midst of letterpress, such woodblocks were available, and even more convenient than the movable types then in use. Blocks are therefore found to have been employed in Franchinus Gafurius' *Practica Musica* (Milan, 1496), and thence onwards till after the middle of the sixteenth century.

Another species of books with music was in use, for which the printing from small wooden blocks came very opportunely. These were the hymn-books of Luther and his community. The first of these appeared in the year 1523, with the title *Etlich Cristlich lider Lobgesang und Psalm* (Wittenberg, 1523); it was a very modest little tract of twelve leaves, containing eight hymns, to which five tunes are appended.† All successive hymn-books were similarly accompanied by notes cut in wood. At Wittenberg (and other German towns also) a long time seems to have elapsed before Petrucci's types were imitated; for even in Johann Walther's *Chorgesangbüchlein*, which was published there in 1524 in four part-books, all the music was cut in wood, and the skill required for this process was there developed into real neatness and elegance.

Yet woodblocks were rarely employed for extensive pieces of music in several parts which were intended for singing. In the few instances in which they are found they must be regarded as a makeshift. This is the case in a tract printed at Antwerp by Jan de Gheet in April 1515, in honour of the Emperor Maximilian, which contains several four-part songs by the otherwise unknown composer Benedictus de Opitiis, the four concurrent voices being printed on a single block of wood, and arranged so as to occupy the whole of the two pages facing one another.‡

In all the Lutheran hymn-books the figurative notes were employed, never the Gregorian. This was the immediate reason why wooden blocks came to be

employed to the exclusion of types. It would lead us too far to give the musical reasons which led to this use of the figurative notes. If the Lutherans had used in their hymn-books the Gregorian notes which existed in the Latin Missals, Antiphonaries, and Psalters, they would from the first have employed movable types in printing the notes. This brings us to the second part of our history, which will treat of the question how the *Choral* or *Gregorian Notes* came to be printed in this first period. Four stages must be distinguished.

In the earliest printed Church-books which contained music the words were printed and then the notes inserted by hand. Such a procedure was very natural, because the first printed books were sold not as impressions but as manuscripts.

It was an advance when people began to print the lines, in which the notes were afterwards inserted by hand. The lines in these Missals, &c. are red, and were printed simultaneously with the red initials, words, and lines contained in the letterpress.

Apart from other drawbacks to writing in the notes, it was very inconvenient from the fact that writing-ink and paper which has to undergo the process of printing do not agree well together; and the irregularity of the written notes contrasted disagreeably with the mechanical regularity of the letterpress. So they then made signs of notes in the form of types or punches, covered them with printer's ink, and then pressed them one by one with the hand upon or between the four red lines. This process was called in German *Patronendruck* (pattern-printing). On account of the clumsiness of the signs and the imperfection of the whole process, it is difficult to determine in particular cases when this pattern-printing and when real mechanical printing was employed.

From the pattern-printing there was only a single step that led to printing with movable types. In what year, at what place, and by what printer this step was taken cannot at present be demonstrated. At least it was before the end of the fifteenth century, and probably by various printers at different places, working independently of each other. We infer this from the fact that such specimens of printing are found coming from places far distant, and that the two kinds of choral notes, the Italian and the German, which differ widely from each other, are both employed in them. Besides, the printers moved from one place to another, and spread abroad everywhere the seeds of their art. Thus Erhard Ratdolt says in the Missal for the use of the diocese of Constance, which he printed at Augsburg in 1504 and 1505, that he had first exercised his art at Venice ("Liber Missalis . . . per Erhardum Ratdolt mira imprimenti arte qua nuper Venetiis: nunc Auguste Vindelicorum excellit nominatissimus").

It cannot, however, be supposed that this printing of the choral notes was produced in imitation of the process which Petrucci discovered at Venice, of which we shall afterwards give some account. It may be assumed much more correctly that Petrucci received a stimulus to his invention from these very printed Missals and other choral books. Ratdolt had previously printed at Venice, consequently at the same time as Petrucci; he did not imitate him, simply because he could not. The aim and the means of this sort of music were quite distinct, and the method had been worked out step by step, as has been shown. The requirements were four red lines, which were provided in types of the length of from a third of an inch to an inch, attached to one another, and Italian

* In the British Museum and the Public Library of Hanover.

† In the Royal Library of Berlin and the City Library of Hamburg.

‡ In the British Museum and the City Library of Hamburg.

or German choral notes. Impressions of this kind were in existence about ten years before Petrucci began.* If Petrucci had never lived, the music of the Missals, Antiphonaries, and other Church song-books would still have been printed exactly as we now have them; his method had not the slightest influence upon them. The little book published by John Merbecke in 1550, *The booke of common prayer noted...* Imprinted by Richard Grafton, is a very fitting example for English readers. Compared with earlier impressions of the same kind—e.g. the Spanish Missal, the printing of which was finished by Johannes Belon, January 9, 1504—Grafton's performance presents no doubt an extremely miserable appearance. But the manner or school of printing, the technical method, was one and the same in both.

This was the origin of printing with movable types, for the limited domain of ecclesiastical one-part choral song. We shall now see how a similar process was invented for the spread of music written artistically in several parts.

(To be continued.)

ENGLISH OPERA

BY CHARLES K. SALAMAN.

(Concluded from page 214.)

MICHAEL WILLIAM BALFE was, of modern times, the most prolific contributor to the operatic stage of England. He possessed the rare gift of melody, composed with facility and rapidity, and his technical resources were ample. It concerned him little whether or not his compositions were original, and whether they were perfectly in accord with the text he was engaged in setting to music. Balfe's chief aim, as it would appear by his works, was to catch the ear of the public, and to become a popular composer. His music, however hurriedly or carelessly written, ever manifests the work of an accomplished master. An able musical critic, concluding a flattering estimate of Balfe's many excellent artistic qualifications, says, "Against these great advantages is balanced the want of conscientiousness which makes him contented with the first idea which presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will for ever prevent his works from ranking among the classics of the art. On the other hand, it must be owned that the volatility and spontaneous character of his music would evaporate through elaboration, either ideal or technical; and that the element which makes it evanescent is that which also makes it universally popular."

"I must agree with you," says Melmoth, in one of his famous FitzOsborne letters (1740), "that works of the most permanent kind are not the effect of a lucky moment, nor struck out at a single heat. The best performances, indeed, have generally cost the most labour; and that ease which is so essential to fine writing has seldom been attained without repeated and severe criticism." "Questo facile," said Paiesiello, "quanto difficile!"

Balfe's rapidity in the preparation of some of his English Operas, composed to order and to time, was really astonishing; for the mere mechanical labour of writing the score of a modern grand Opera, setting aside the consideration of its composition, is a task

of magnitude such as can be appreciated only by a musician well experienced in the craft. Young Balfe left Dublin, his native city, for London, a lad of sixteen years of age, already a musician of much promise. With the kindness for which he was well known, Tom Cooke, the director of the music at Drury Lane Theatre, admitted his youthful countryman into his excellent orchestra as a violinist; and occasionally afforded him the opportunity to acquire experience as a "Leader," when his own services were required upon the stage as lyric actor. Balfe was certainly born under a lucky star. In 1825 he had the good-fortune to attract the notice of an Italian nobleman, an amateur composer, by his musical talents and agreeable manners. He was invited to accompany him to Italy, free of expense, and to become his guest at Rome, in which city he determined to go through a severe course of counterpoint under Federici. Subsequently at Milan he continued his studies in composition, singing, and lyric acting; at the same time that he was laying up a valuable store of practical dramatic experiences, and gaining facility and fluency in operatic writing both for voices and instruments.

Native Opera in England was still in the ascendant in 1835, when Balfe returned to this country fully fledged, and with expanded wings ready for immediate flight into the operatic regions. He composed for Arnold his first English Opera, "The Siege of Rochelle." It was rehearsed, but before it could be performed the enterprise came to an untimely end, and the English Opera House was closed. Bunn, of Drury Lane Theatre, was at that moment in search of an English Opera to fill an unexpected vacancy. Balfe's Opera, in complete readiness for representation, was offered and accepted. In the autumn of 1835 it was brought out, and its success was so marked that it kept the stage uninterruptedly for three months, and the fame of its composer was at once assured. Balfe had hit the public taste, and was immediately recognised as the most popular composer of the day. The songs and choruses of the Opera were sung, hummed, and whistled by all classes of society. The airs were arranged as waltzes, marches, and quadrilles, to the satisfaction no doubt of music publishers; and the same were deranged into every conceivable form, easy and difficult, for the edification of pupils and the torture of their respective teachers. To peruse this Opera now after an interval of more than forty years is an interesting study. It is not surprising that it should have received almost universal acceptance. It is replete with catching melodies and excellent pleasing music. It includes some well-written and effective choruses and concerted vocal music dramatically developed. It is noticeable, however, that much of the music appears to have been originally composed to Italian words, and subsequently adapted to the English text with scant regard to the correct accentuation of the English language. The composer's predilection for the Italian school of music, in which he had been mainly educated, is conspicuous in this Opera, as it is more or less in its successors; at the same time a certain individuality of manner, which may be characterised as *Balfian*, is recognisable in some of the songs and duets, in which English accent is too often made subservient to the exigencies of the music, which, in many instances, appears to have been composed before the words. Balfe was a genial Irishman, and his geniality is reflected in his compositions, in which a national raciness of style, pleasing but ephemeral, is easily discoverable.

* A specimen of this method, "Agenda Parochialium Ecclesiarum," printed at Basle, in 1488, will be shown at the forthcoming Caxton Exhibition.

The gifted Malibran, for whom Balfe composed the "Maid of Artois" in 1836—the year of her untimely and lamented death—was so much identified with that effective Opera that it has been rarely heard since her death. Her charming singing, acting, and fascinating manner yet live in the memory of those who witnessed her performance of it. Balfe's "Catherine Grey" was produced in the autumn of 1836; "Joan of Arc" appeared in 1837; "Dianeste" in 1839; "The Bohemian Girl," the most continuously favourite and widest known of Balfe's Operas, was played for the first time in 1840. This Opera has been translated into the languages of many foreign countries, where it has been successfully presented. Balfe's other performed Operas are "The Castle of Aymon," originally produced as a French Opera, "The Daughter of St. Mark" (1845), "The Enchantress," "The Bondman" (1846), "The Maid of Honour" (1849), "The Sicilian Bride," "Keolanthe," "The Armourer of Nantes," "Blanche de Nevers," "The Rose of Castile," "The Puritan's Daughter," and "Satanella."

That any of these Operas will be enduring can scarcely be expected. Although of merit, and displaying considerable ability in their composition, they are yet deficient in those higher qualities of musical genius without which no work can be lasting.

William Michael Rooke, originally O'Rourke, a native of Dublin, made an excellent impression on producing his first Opera, "Amelie; or, the Love Test," at Covent Garden Theatre, on the 2nd of December, 1837. The name of the composer was then unknown out of Dublin. His Opera was brought out under favourable auspices, but it was not ushered into public notice by any of the usual preliminary anticipatory announcements. It was well performed by Miss Shirreff, Miss P. Horton (now Mrs. German Reed), John Wilson and Manvers, tenors, and Henry Phillips and Stretton, basses, was warmly welcomed, and favourably commented upon by the musical critics of the day. George Hogarth wrote that of Rooke's music "it would be difficult to speak too highly." He found "genius, learning, taste, and a rich vein of melody, flowing, graceful, and expressive," prevail throughout the work. He pronounced the concerted pieces "ingenious, highly wrought, and full of dramatic effect, while his choral harmonies were rich and resonant, and his orchestral writing was skilful and beautiful." The Opera was for a time attractive, and then, as usual, it gave place to more modern attractions.

"Henrique," another Opera by Rooke, introduced the late William Harrison to the lyric stage in May 1839. This work was withdrawn in consequence of a disagreement between its composer and Macready, the manager of the theatre. William Michael Rooke claimed the honour of being Michael William Balfe's first instructor on the violin, when the latter was an infant of the age of six. Rooke, who had become an esteemed resident professor in London, died in the fifty-third year of his age, on the 20th of October, 1853.

"Maritana" was the Opera which introduced Vincent Wallace, another Irish musician, to the British public as a dramatic composer. He had been an extensive traveller, and had sojourned and exercised the musical profession in almost every part of the world. He appeared in London without any note of preparation, about the year 1845, as a pianist and pianoforte composer. He was soon occupied in composing his first Opera for Bunn's theatre. It proved a great success, and its popularity has lasted to the present time. It was acknowledged that the com-

poser of "Maritana" was no ordinary musician, that he had studied profoundly, and had turned his studies and varied operatic experience to good account. His Opera gave evidence of independent musical thought and self-reliance. "To those who would wish to know in what category to place Wallace," writes Monsieur Sylvain St. Etienne, "we should say that he is like Rossini in the rapid flow of his melody and the sweet brilliant turn of his phrases, while by skilful management of tone he recalls Weber." This testimony to the merits of a British composer from a foreign source is flattering, although the comparisons may not be strictly accurate. As in Balfe's dramatic compositions his Italian predilections are visible, so in Wallace's his German propclivities are noticeable. Wallace's most perfect Opera is "Lurline," produced in 1860 by Miss Louisa Pyne and Mr. W. Harrison, twelve years after its completion. No favourable opportunity before that time had presented itself for its performance. Its attraction was almost unparalleled in modern times. It was soon produced in Germany, and with success. It is unnecessary to descant upon the merits of this very charming and well-known Opera. The Overture is composed after the Weber model, without bearing any direct resemblance to the Overtures of that composer. It is a masterly composition, richly scored, and it proclaims in every bar the hand of a skilful musician. Wallace's other Operas are "Matilda of Hungary," "The Amber-witch," "Love's Triumph," and "The Desert Flower." These several Operas are of unequal merit, and their success has been proportionably as unequal.

Having spent the greater part of a long life in England, Julius Benedict is almost entitled to be included amongst our most eminent native dramatic composers. His German feelings and education, polished by a long sojourn in Italy, has enabled him to combine the best musical characteristics of both nations, while his English sympathies and associations, formed by a residence of more than forty years in this country, have enabled him to give somewhat of a national turn to the melodies he has set to English text. Benedict's English Operas are "The Gipsy's Warning" (1838), "The Brides of Venice" (1844), "The Crusaders" (1846), and "The Lily of Killarney." There is no more specialty of style observable in Benedict's English Operas than in those of the majority of his British-born contemporaries. By his successful imitation of Irish national music Benedict has imparted to "The Lily of Killarney" a partial local colouring, very charming and attractive.

There have been other British composers than those already mentioned, who have, during the past half-century, contributed to the English stage one or more Operas of varied degrees of merit. It will be sufficient to refer to them briefly: J. A. Wade ("The Two Houses of Grenada"); John Thompson, of Edinburgh ("Hermann; or, the Broken Spear"); John Hatton ("Love's Ransom"); Henry Smart; John Hullah ("The Village Coquettes," "The Barber of Bussorah"); Howard Glover ("Ruy Blas"); Henry Leslie ("Bold Dick Turpin," "Ida").

The management of English Opera has been in many hands. It has had its triumphs and vicissitudes. Among those who have, at various times taken upon themselves the perilous task of introducing, upholding, and establishing National Opera may be mentioned Arnold, Bunn, Maddox, Braham, Macready, Miss Louisa Pyne and Mr. W. Harrison, E. T. Smith, the National Opera Company, and Mr. Carl Rosa. The opportunities to hear pure English Operas, as distinct

from Operas in English, are now more rare than ever. Mr. Carl Rosa, who, in association with his late gifted wife Madame Parepa-Rosa, carried on for some years English Opera and Opera in English in every part of America with success and profit, determined to venture upon a similar undertaking in this country. He has hitherto met with the success which talent, enterprise, boldness, industry, and perseverance rarely fail to command. It cannot but be a source of regret, however, to those who would see English Opera flourish *pure and simple* that Mr. Carl Rosa, with the valuable prestige he has deservedly acquired, should not have identified his spirited management with the production of more English Operas and less foreign translated Operas. There is no dearth of fine native Operas in England. Why have we not lately heard John Barnett's "Mountain Sylph," and "Fair Rosamond," Macfarren's "Charles II." and "Robin Hood," "Helvellyn," and "The Sleeper Awakened," Wallace's "Lurline," and "The Amber-witch," Loder's "Night-dancers"? The public are indebted to Mr. Carl Rosa for one new English Opera.

It falls to the lot of few young English composers to have so favourable an opportunity for exhibiting their dramatic powers in the composition of an Opera as was afforded to Mr. Frederick Cowen through the confidence and friendship of Mr. Carl Rosa. It must be confessed with satisfaction that by his performance he has justified his right to have been intrusted with a commission so important to himself and to the musical art in this country. Now more than ever the eyes of Europe are directed to the productions of English musicians, upon whom therefore rests a heavy responsibility to uphold in their works the honour of British musical art. That Mr. Cowen should satisfy the almost extravagant expectations which may have been formed was hardly within the range of probability. That he should produce an Opera distinguished for originality of design and treatment could scarcely have been anticipated. That he has composed an Opera of high merit, giving at the same time promise of greater excellence, cannot with justice be doubted. In "Pauline" there is much good music, conceived and developed in a musician-like manner. In the third act of the Opera are situations of intense dramatic interest, and the composer has not been slow to avail himself of them. As a whole, Cowen's Opera must be considered a successful first effort, although it may not fulfil all the hoped for conditions of novelty and specialty of style and manner. A young aspirant for operatic honours cannot, in England, work wholly independently. He has, besides the consideration of his own reputation, to study the exactions of singers, managers, and publishers. These are among the many prominent obstacles to the attainment of the highest dramatic excellence with which, in this country, native composers have to contend. The operatic "stars" claim to have music written for them which may display to the greatest advantage their peculiarities of voice and style, and thus insure a succession of "recalls." Whether required for the dramatic action of the Opera or not, songs of sentiment, likely to be redemanding, must be introduced to satisfy both singers and publishers, who, regarding music less from an aesthetic than a commercial point of view, require the composition of singable and saleable songs and ballads. The great Opera-composers of the Continent were happily not thus fettered. Mozart's father, in the plenitude of worldly wisdom, wrote to his son, "Consider that for every twelve real connoisseurs there are a hundred wholly ignorant; therefore do not overlook the *popular* in your

style of composition, and forget to tickle the *long ears*." The true artist replied, "Fear not, father, respecting the pleasure of the crowd. There will be music for all sorts of people, but none for *long ears*."

National Opera in this country has not, at any period, had the inestimable advantage of being an Institution, as in Italy, Germany, and France. When Italy was only a "geographical expression," she maintained operatic establishments in every chief city. Opera-music was encouraged, and it flourished. The then despotic Sovereign States of Italy and Germany forbade the discussion of politics, and did all in their power to withdraw the attention of the people from such topics, and to direct their thoughts to the consideration of music. The production of a new Opera was looked forward to as an important national event. A *fiasco* was a common occurrence, and unsuccessful Operas were hissed and hooted most unmercifully by the connoisseurs. Composers, undaunted by failure and dismayed by publicly expressed disapprobation, came forward again and again, and in the end triumphed. In former days German sovereigns, petty and great, supported their several operatic establishments, and even took a personal part in their management and direction. With such encouragement, and such inducements to compose, Operas in Italian and German were always forthcoming—some fated to live, others doomed to die. Composers worked for a small remuneration, their genius unshackled by considerations of managers, publishers, and singers. Thus Schools of Opera were established, and every opportunity was afforded to the independent cultivation of the lyric drama. From what England possesses without such powerful aids, it may be assumed with confidence that with encouragement and support similar to that which has been enjoyed through a long series of years by foreign composers, English musicians would have proved themselves as operatic composers not less worthy than their Continental brethren.

It has been said that "English Opera has no history, no unbroken line of traditions; it has no regular sequence of operatic works by native composers." This is scarcely to be taken as an impartial view of the subject, and the statement may be to some extent controverted. Though interrupted, English Opera can boast of traditions; though irregular, English Opera claims the possession of a sequence of works. Max Müller, referring to the growth and progress of language, says, "We can connect two periods, separated by thousands of years, through the works of those who handed on the traditions of art from century to century; but we shall never meet here with the same continuous and unconscious growth which connects the language of Plautus with that of Dante." Applying this idea to music, we may connect the first English Opera with the last, although without a tie so continuously unbroken as that which unites Jacopo Peri with Verdi.

England may not yet possess a dramatic composer of extraordinary ability, but it may be asserted that she is as well off at the present moment in this respect as other countries. Talented, conscientious, zealous, ambitious native composers are to be found in Great Britain who, with the necessary support and encouragement, are capable of upholding the honour of English Opera. It was well observed a few years since, "Here, as abroad, we shall find hosts of talented men whose bright and sparkling fancies may be the delight of thousands; here, as everywhere, we shall find that the men of genius whose 'imagination

bodies forth the form of things unknown' come but once in a generation—perhaps but once in a century—to be the wonder and the worship of centuries to come."

It is much to be deplored that our great native poets have not occupied themselves in writing dramas for alliance with music—in fact, "Operas"—as Dryden, Sheridan, and Addison did in former years. Much excellent music might thus have been rescued from association with a superfluity of doggrel and rhyming nonsense. English Opera unfortunately abounds in inferior verse, written without regard to the capacity of the English language and its adaptability to music and the voice. This has helped to foster the regretful prejudice which yet obtains against the lyric poetry of England, and to give continuous countenance to a fallacy which may never be wholly eradicated.

Although not so essentially a part of English as of Italian Opera, musical recitation, or speaking music, is nevertheless now required in its composition. To this our language easily adapts itself. But English *Recitative* should be as different from Italian, French, and German as the language. Charming as it is when heightening the melody of its own sweet tongue, Italian *Recitative* set to English dialogue or monologue forms an unnatural alliance, as we see when, in translated Operas, they are forced into an unsympathetic combination.

England possesses a rich treasury of English Opera by dead and living native composers worthy of revival. It would probably surprise not only foreigners, but Englishmen who have been content to live under the erroneous impression that there is no such thing as "English Opera," to see a catalogue of her repertory. Foreigners may well be forgiven for their ignorance of our operatic treasures when Englishmen themselves are unacquainted with them. How much longer shall we submit to be taunted with our musical poverty? Have our great native composers lived and worked in vain? Feel we no national pride in our composers as in our poets, painters, and sculptors? Is prejudice always to prevail? Are we ever to be led by Fashion in matters of art?

In this brief sketch of English Opera it has been shown that England was as early in the field of dramatic music as Germany and France, and that she was only second to Italy; that at the same time Henry Purcell and Alessandro Scarlatti were engaged in their respective countries in the composition of Opera; that during the last century England produced a succession of dramatic composers whose Operas and lesser lyrical works bear a distinctly marked national character of music; and that British musicians, in emulation of their foreign neighbours, have availed themselves of modern ideas in order to advance and elevate the art of music. Every Englishman who loves music for her own sake should feel a national pride in the productions of his own countrymen. He cannot but desire that English music shall flourish and English Opera prosper, and that she shall have at least parallel advantages with other countries. Let us then be impartial in our estimate of native productions; let us seek rather for excellence than for faults; let us seek out promising native talent, and let it be encouraged and helped forward; let the English dramatic composer be cheered upon his uncertain and chequered path; a generous and profitable service will thus be rendered to one of the most difficult and exacting branches of the fascinating, healthful, and civilising art of Music.

MUSICAL DEGREES.

An important change in the system of granting musical degrees is taking place in the Universities of Oxford and Cambridge. As the action of these bodies seems to be entirely independent of each other, the fact that both are taking steps of a like character seems to show that the alterations about to be made are the result, in both cases, of the bad working of the system hitherto followed. Up to the present time the candidate for musical degrees had only to satisfy the authorities that he was deserving of the degree *from a musical point of view*; in future he will have to show that he is not deficient in the rudiments of that sound education ordinarily required of all who are in any way affiliated to one of these universities. That such a step will be of great advantage both to the university and to the better class of musical graduates no one can deny; and as no less than 100 candidates presented themselves in Oxford during last Lent term (this being the last occasion on which musicians could pass *without* an educational test), we may safely assume that the ordinary run of aspirants to musical degrees do not feel very comfortable at the idea of being examined in mathematics, languages, or the other subjects now made indispensable. At this point Oxford stops, leaving the musical examination of the candidates as before in the hands of three examiners, two of whom are apparently appointed for life (Sir F. G. Ouseley and Dr. Corfe), and the third (Dr. Monk) perpetually re-elected at the suggestion of the other two. Cambridge has gone further, and not only is about to require a literary test of musical candidates but also contemplates forming a "Board of Studies," whose duty it will be to prescribe the tests to be required of graduates, report upon the state of the faculty from time to time, and otherwise see that the working of the system is good from an *academical* point of view. The Oxford system is eminently unsatisfactory. Three examiners, all of whom have one way of thinking, and whose art-experience is almost entirely limited to the musical services in the churches with which they are respectively connected, cannot possibly be accepted by the profession as properly qualified to administer the honourable distinctions of one of the most influential universities in the world. Oxford must without doubt sooner or later imitate Cambridge in having a board of studies. But then comes the serious question, who is to form the board of studies? From the interesting account of what has been going on at Cambridge, printed elsewhere at length, it will be seen that Dr. Macfarren is not altogether satisfied with the steps his university proposes to take in this matter. He evidently rather dreads the possibility that the musical faculty may be partly or chiefly influenced by members of the senate, who, though highly educated and perhaps very distinguished men as explorers of the physical laws of music, may be very deficient in that practical knowledge of the art which can alone measure the abilities of professional musicians. He fears lest music should become a study for the head, instead of a sensitive vehicle of the higher emotions, the value of which must be gauged by one whose lifetime has been devoted to it as *an art*, not merely as a science. In Dr. Macfarren's misgivings on this point all real musicians will heartily sympathise. On the other hand, university men will have their doubts as to how far it is wise to give degrees at all in such an intangible and æsthetical subject as music. If musical genius, cul-

tivated by due art-study is alone to be rewarded with degrees, Dr. Macfarren stands in no need of a "board of studies," or any other assistance; but if, on the other hand, it is found possible under the proposed system to incorporate a sound study of the physical basis of musical science with a just appreciation of the higher branches of the art, Cambridge will have solved a difficult problem. But it is to be sincerely hoped that the changes now made will not tend to frighten away professional musicians from the universities.

PATRONAGE.

IT has often been said that art in England is a luxury; but when we consider not only how many rich people can well afford to pay for luxuries, but how very large is the number of those who, merely possessing moderate means, are in the habit of setting aside a small portion of their income for the purpose of purchasing a few hours of intellectual enjoyment, there can be no reason why either art or artists in this country should languish. Even supposing that we are really a "nation of shopkeepers," we like to enjoy our leisure after business hours; and so, looking at the amount annually expended for the purchase of pictures, and the renting of boxes and stalls by the wealthy patrons of painting and music, and that contributed by those who are compelled to limit their ambition to the inspection of pictures at public exhibitions and "taking their chance" of getting unreserved seats at opera-houses and concert-rooms, we shall find that in the large sum spent upon what may by many be termed "superfluities" we may reasonably reckon a very considerable item for those which are purely mental. Yet, much as we appreciate the support of the true and earnest devotees of art who crowd our picture-galleries and rush to the unsecured places at musical performances, we cannot ignore the fact that with the moneyed aristocracy rests the power of directly aiding the young artist in his early struggles with the world, and more especially of enabling him to acquire the preliminary education and training so positively essential to the attainment of future excellence. Before enlarging upon this subject, however, it would be well to make ourselves clearly understood as to the duties of the class we would wish to find steadily increasing in this country, for there are many within our own knowledge who would be both ready and willing to lend a helping hand if only they could be certain that good results would accrue from their exertions.

The word "patron" in the present day has somewhat grown into contempt, not because it is impossible that a generous and well-intentioned amateur should be able to assist one who is rich in genius but poor in the means for developing it, but because in former times it was too much the custom for pedantic dabblers in art to attempt to bring themselves into prominence with the public by pretending to foster the talent of students, or, by attracting them into their own exclusive circle, to shine with a borrowed light at a small outlay. The fulsome dedications of early literary works by comparatively unknown authors to men who were not ashamed to be told in print that their character included all the virtues and rejected all the vices incident to human nature will sufficiently bring to recollection the first class of these so-called "patrons;" and for proof of the second let us call to mind how many youthful painters have been led into a false elysium at a time when their growing powers should have been tenderly nursed into artistic manhood; how many rising

musicians have been seized upon by false friends and transplanted to an aristocratic atmosphere, where their life has languished away amidst the faint applause and encouragement of those who looked upon the art as an agreeable relaxation after the fatigues of the day. True it is that young artists were thus provided with board and lodging at the expense of their "patrons," and it was their duty therefore to give their services in return for this boon; but then so were the old Court jesters, who must certainly have been clever men to retain their position. What we especially wish to insist upon is that a large number of the painters and musicians who have been in very early life pressed by circumstances to accept the post of artistic lacqueys might with due encouragement have risen to an eminent place in their profession; and, indeed, may it not also with truth be said that many a Court jester might, under favourable influences, have attained an honourable place in the literature of his country? But, as authors and artists began to work more for the general public than for individuals, the race of "patrons" we have described gradually passed away. Dedications of books, as mere baits to secure the purchase of a certain number of copies, were no longer written, for a work either sold on its own merits or did not sell at all. The demand for art became general, and youthful artists therefore cared not to ruin their chance of acquiring fame by becoming the lion of a coterie. That the followers of literature and art are now proceeding in the right road cannot admit of a doubt; yet although we have entered our protest against trusting to a guide on their journey who would lead them into tempting by-paths, and beguile them with hollow flattery, we by no means, as we have already hinted, despise the help of one who is willing to urge them forward and strengthen them on the way. The transition time between the decay of the old "patron" and the advent of the new one may well be seized upon to place on record a few truths which may be of service both to those who give and those who receive.

In the first place, then, let us hasten to do justice to the capitalists, whose names we withhold, as they would desire, but whose deeds will long live in the memory of the few who know how much their fostering aid has effected for some of our eminent English artists in the days of their studentship. These, indeed, are the types of those we desire to see replace the "patrons" of the past, and who, "doing good by stealth," would most certainly "blush to find it fame." A real lover of art should have no desire but to forward its progress, and this is not to be done either by overwhelming a clever pupil with praise, or by appropriating his talents for the gratification of a select circle, but by defraying the expense of sending him at once where the most solid education can be procured. So many young musicians are crushed beyond the hope of recovery by the cruel kindness of admiring friends that we cannot too much impress upon those who have the means the absolute duty of withdrawing them in time from so pernicious an influence, and placing them where their talent will be gauged at its true value, and their powers gently drawn forth by those who have made musical training the business of their lives. There can be no doubt that the main reason why we see the unripe talents of many artists arrested in their growth, and the natural gifts of others unduly forced, is that the means of living must be sought before a sound musical training can be secured. It is to remedy this state of things that the patronage we have advocated should be exercised. If those who possess the money power would but resolve to invest a small sum in so

interesting a venture, we can assure them that a dividend of gratitude would be duly returned, not only by those immediately benefited, but by all who desire to promote the healthy advancement of musical art in this country.

HENRY C. LUNN.

THE REINHOLDS, SINGERS OF THE LAST CENTURY.

BY THE LATE DR. RIMBAULT.

THOSE who are in the habit of turning over old oratorio and opera books of the last century will remember the name of Reinhold. There were two singers of this name—father and son; and although they occupied some position in the musical world, strange to say they are not named in the "Biographical Dictionary of Musicians," nor in any of our general biographies. A few particulars then of these men are desirable, and the want is one which to a certain extent I can supply.

Thomas Reinhold was a native of Dresden, and the son, or "nephew," of the Archbishop of that city. He was born about 1690, and very early exhibited a remarkable passion for music. Handel was on intimate terms with the archbishop, and during one of his visits to Dresden young Reinhold took a great fancy to him. After a time he determined to leave his home, which he did by stealth, and seek the protection of the great master in London. Handel received him with open arms, and introduced him to Frederick, Prince of Wales, who became his patron, and assigned him rooms in his palace. Here he remained until his marriage, and subsequently his Royal Highness stood sponsor to his eldest son, who was christened Charles Frederick.

In 1731 Reinhold was engaged as a singer at the King's Theatre in the Haymarket, and his name stands in the bills of that year as "Reynolds." He sang in many of Handel's operas and in his early oratorios. He was one of the founders of the Royal Society of Musicians in 1738. His subsequent career flowed on in the same strain until his death, which occurred at his house in Chapel Street, Dean Street, Soho, in 1751. Reinhold was greatly esteemed by his professional brethren. He left a widow and four children in poor circumstances. According to the *London Daily Advertiser*, Garrick gave them his theatre for a benefit, May 20, 1751.

Charles Frederick Reinhold was brought up by the Royal Society of Musicians, and subsequently placed in the choirs of St. Paul's and the Chapel Royal. In 1755, when a mere boy, he performed *Oberon* in Smith's opera of "The Fairies." In the bills he is called "Master Reynolt." In 1759 his name occurs as a singer at Marylebone Gardens, where he continued to sing during the summer months until 1773, or perhaps later. He was an excellent actor as well as singer, and made his first appearance in the former capacity as *Giles* in the "Maid of the Mill," October 30, 1769. He sang in many of Handel's oratorios, and at the Commemoration of Handel, in Westminster Abbey, 1784. He acquired great fame by his singing of "Oh, ruddier than the cherry," and many other of Handel's songs. After occupying a prominent position as a singer for many years, he retired from his professional labours in 1797, Bartleman supplying his place at oratorios, concerts, and festivals.

Parke, in his "Musical Memoirs" (vol. i. p. 249), has left us the following notice of him: "Reinhold, by his talent, industry, and extreme frugality, acquired a handsome independence. Hook, the

composer, informed me that, during a severe frost in January, whilst the snow was lying upon the ground, he and his wife went by invitation to take a Sunday dinner with Reinhold; and when the coach had arrived at the door, and the coachman had knocked, it was opened by Reinhold himself, who held in his hand a little broom, with which, before they were admitted, he carefully swept their shoes, fearing that they might, whilst passing from the carriage to his threshold, have taken up some snow which might injure his carpets. That Reinhold suffered his habits of economy to supersede one of the finest feelings of nature, gratitude, will be exemplified by the following fact: Reinhold, who had been for many years a member of the Royal Society of Musicians, in his worldly concerns never losing sight of the *little broom*, when about to retire said to the collector, who had called on him for the annual subscription (one guinea), 'Mr. Harwood, as I can now do without the Society, and the Society can do without me, you may strike my name out of your books, as I no longer consider myself a member.'

He resided at No. 90, Charlotte Street, Fitzroy Square, but died at Somers Town, in 1815, in his seventy-eighth year.

He left his favourite ring, with an intaglio head of Handel, to James Curtis, Esq., and he bequeathed £5 to Sir William Blizard, on express condition that he divided the windpipe of Reinhold's throat before his interment (an operation that was duly performed), lest he might be buried alive.

UNDER pretence of "trying the voice" of an aspiring singer or pronouncing on the executive powers of a pianist, we know how often professors have really to give advice to persons whom they have never seen before, and may very probably never see again. "Looking over" manuscript music, with a view to suggesting improvements, is one of those friendly acts which a theoretical master is often called upon to perform. But there is something novel in attempting to obtain harmony-lessons by sending compositions to a musical journal for review. A letter accompanying some music forwarded to us during the past month, however, shows that this practice is also resorted to; for the composer states that he has never studied either the theory or the practice of the art, and naïvely asserts that his intention in submitting the piece for our judgment is to "receive instruction," and hopes that we will "not leave any error unmentioned." Whilst wondering that any young writer can imagine that one of the duties of the editor of a musical periodical is to notice works by persons who confess that they have "never studied" the art, we cannot but acknowledge the candour of our correspondent in boldly stating the object he had in view. Yet why should music be considered so different from literature, and the composer of a piece do what the author of a book would never think of doing? Who, for instance, would publish a work and send it to a journal for review with a note stating that the writer had never been educated in his own language, and would therefore be much obliged by the critic giving a few hints as to the construction of sentences and kindly correcting any little mistake in orthography?

We have never been able to understand why the homage paid to lyrical vocalists should be reserved for the *prime donne*. Surely there are great singers of the sterner sex who fully merit a portion of those

enthusiastic marks of appreciation which are not only lavished upon the operatic heroines whilst on the stage, but often pursue them beyond the walls of the theatre, and even to the doors of their residences. True it is that bouquets and diamonds seem more especially suitable offerings for a lady; and we can hardly perhaps expect that persons would harness themselves to a carriage to draw a male vocalist home, however they may admire his artistic qualifications; but that there are methods by which the pent-up feelings of an audience can be displayed to him at the conclusion of a performance has been recently proved at the Theatre Royal, Dublin, on the appearance of Mr. Sims Reeves as *Henry Bertram*, in "Guy Mannering." When we mention that he was in his finest voice, it is unnecessary to say that his singing created an effect which baffles description. Every song was given with that exquisite sympathy of expression peculiarly his own, and when he responded to an encore he thoroughly won the hearts of his audience. The applause was overwhelming; and, as a matter of course, Mr. Reeves was recalled at the fall of the curtain and received a perfect ovation. But these conventional signs of gratification were evidently considered insufficient, for we are informed by the local papers that an immense crowd assembled round the stage-door, and when the great tenor appeared he was cheered to the echo. The people surrounded the carriage in which he had taken his seat, and congratulations on all sides were showered upon him. Several enthusiasts insisted on shaking hands with him; a parting salutation was given; and, a passage being at length made, the carriage drove off. It is scarcely perhaps desirable that operatic singers should thus be followed by their admirers into the streets after the labours of an evening are over, and compelled to undergo additional excitement when they need repose; but if, as we have said, such scenes are to be enacted by an abnormally excited audience, it is good to find that tenors as well as sopranos are occasionally made the subject of them; and we must also record our pleasure that so consummate an artist as Mr. Sims Reeves has unconsciously been the means of inaugurating this custom.

In one of Charles Dickens's "Sketches" an account is given of a newly invented fire-escape which, although never having been tested at a conflagration, had been occasionally exhibited in several streets before large audiences, and the number of boys who were saved from houses *not* on fire was, it was said, almost incredible. But one night it happened that its services were required in earnest; and then, from some unexplained cause, it could not for a long time he brought close enough to the burning premises, and when at length placed in proper position, it was discovered that the escape-ladder could only be presented at the windows upside down. This piece of good-humoured satire is often brought to our recollection when we see that some extra doors for exit, in case of any sudden alarm, have been provided at a few of our public buildings "by order of the Lord Chamberlain." Everybody feels so exceedingly comfortable whilst gazing at these additional modes of egress as long as quiet reigns amongst the audience, but once let a panic arise and the insufficiency of these precautions will be at once apparent. Mr. Mitchell, clerk in the Houses of Parliament, who was lately examined before the Select Committee appointed by the House of Commons to inquire into the best means of protecting life and property in the metropolis from

fire, tells us that at Exeter Hall there are only two doors leading from the concert-room, and that it takes from ten to fifteen minutes to clear the room after a musical performance. With the exception of the Albert Hall, which has twenty-two exits, very few of our concert-rooms and theatres are constructed on any principle save that of supplying the means of allowing the people to walk leisurely out after an entertainment is over; and we are quite certain that unless some stringent law is passed enforcing upon the proprietors of existing structures the absolute necessity of providing for the more speedy escape of an audience in case of emergency, and compelling architects to submit their plans of future public buildings to a competent tribunal, we can have but little hope of averting a catastrophe whenever and wherever it may occur.

We have long ago given up the attempt to comprehend the tactics of operatic lessees. Why it is, for instance, that with one artist in the establishment excellently suited for a certain part, another should be cast for it who has scarcely any qualification for the fulfilment of its requirements? Or why the most lavish expense should be bestowed upon an Opera the music of which neither appeals to the educated nor the uneducated listener? But there is one peculiarity which usually characterises the season calling, we think, rather for remonstrance than a mere passing observation. We mean the bringing upon the stage vocalists gathered from the continental theatres who are obviously incompetent to occupy a leading place in a lyrical establishment of any pretension. It is certainly possible that the lessee may not have the ripeness of judgment to decide whether a singer can sing; but that the Conductor is invariably a musician of high standing is an admitted fact; and surely there must be some strange influence at work when we find such unformed artists placed in principal parts that critics, for very sympathy with their false position, are compelled to pass gently over their defects in the hope—usually realised—that they will not be heard again. Unquestionably those who subscribe large sums for boxes and stalls during the season do so on the tacit understanding that the stage will be occupied either with artists of universally acknowledged talent or with those whose reputation abroad has been the passport to this country, and who require therefore but to be heard to be appreciated. An operatic audience has no right to be considered as a board of examiners to pronounce upon the relative merits of immature vocalists; still less should it be imagined that the Opera-house is an academy where students learn to sing, whilst the public pays for their instruction.

The influence of the musical articles in the *Athenaeum* having long since reached the point *nil*, those who, under ordinary circumstances, might have suffered annoyance from their intended hard-hitting, have learned to find in them a source of genuine amusement. The last effusion prepared for the readers of that learned and generally respectable journal is a reiteration of the violent attack on Doctors of Music which appeared about a year ago in the same columns. This article, under bad advice and much to its discredit, the *Pall Mall Gazette* reproduced, with an unmeaning commentary of its own. Probably the friendly *Pall Mall Gazette* was as unable to understand the real gist of the article as we are ourselves; but if this was the case it was rather unwise to attempt to comment upon it. It is not at

all clear whether the writer in the *Athenaeum* intended to attack musical graduates of Oxford only, or of Cambridge and Lambeth also; whether his remarks apply to honorary degrees, or only to those gained by examination. Moreover in the *Pall Mall Gazette* the article was headed "Musical Doctors;" it is quite possible therefore that it was meant as a hit at the eminent physician Dr. Stone, of St. Thomas's Hospital, and Dr. Champneys, of St. Bartholomew's, both of these gentlemen being *very musical*, and "doctors" into the bargain. But there can be no mistake about the meaning of the writer when he says that musical degrees are the almost exclusive possession of those "whose sole stock-in-trade is notoriety;" that musical degrees are *hodie the possession of the illiterate*, and that last Lent term in Oxford there was "*an ugly rush of raw material, in the shape of hungry and terrified aspirants for musical titles*," &c. &c. That it is of the utmost importance not only that graduates in music but also all sound musicians should have a certain amount of literary qualifications, we readily admit; but would it not be a fair rejoinder if the musical graduates were to demand that those who are placed on the musical staff of London papers should know something about music? If it is scandalous that a man who writes Oxon. after his name is not literary, surely it is no less scandalous that the destinies of public performers, the future of talented young composers, and the tendency of public taste in music should sometimes be moulded and directed by men who are absolutely ignorant of the principles and practice of the art on which they write so glibly. In the few cases in which musical contributions to current literature are from the pens of practical musicians every word they write is read with respect and carries weight.

HER MAJESTY'S OPERA.

THE opening of this establishment as an Opera-house, on the 28th of April, attracted a large audience, the brilliant appearance of the theatre, with its beautiful and appropriate fittings, its excellent method of lighting by a central chandelier alone, and its remarkably good acoustical properties, more than satisfying those whose recollection still fondly clings to the old building. "Norma" was the work chosen for Mdile. Titiens, who was appropriately selected as the first operatic heroine to tread the new stage, and who was greeted with an ovation as cordial as it was well merited; for certainly, both histrionically and vocally, in such characters as these she still remains without a rival. The return of Madame Christine Nilsson has had the effect of drawing large audiences, but at present her talent has only been exhibited in the parts in which she has already earned her fame. Mdile. Mila Rodani has been exceedingly well received, especially as *Maria* in "La Figlia del Reggimento;" but a few "first appearances" we in kindness pass over. M. Faure, as usual, gives much strength to the company, and we may also record the unqualified success of Mdile. Salla, who as *Amalia* in "Un Ballo in Maschera" showed talents of a high order. A good word too must be said for Mdile. Alwina Valleria, who, supplying the place of Madame Nilsson as the heroine in Donizetti's "Lucia" (in consequence of the indisposition of the latter), created a marked effect upon her audience.

ROYAL ITALIAN OPERA.

ALTHOUGH we have nothing whatever to record at this establishment in the shape of novelty during the past month, the appearances of Madame Patti, Mdile. Albani, Mdile. Zaré Thalberg, and Mdile. Marimon have given as much life to the season as well-known vocalists in well-worn Operas can ever do, for all these excellent artists have

returned to us with even an increase of power, and have been received, as they deserve, with the warmest marks of welcome. Mdile. Avighana has made a successful *début* as *Donna Elvira*, in "Don Giovanni," but the cast of this Opera has scarcely been satisfactory to those who remember better days. Signor Gayarre has displayed all his merits and all his defects in several parts since our last notice but he is evidently intended to be the tenor of the season, and the public seem to receive him at his own valuation. We never remember, for instance, much worse singing than he exhibited in the popular "La donna è mobile" in "Rigoletto," and we never remember its being greeted with more solid applause. As the *Fester* in the same Opera, however, we may chronicle a decided success in Signor Pandolfini, who has not only an excellent voice, but a commanding stage presence, and will no doubt prove a decided acquisition to the company. The houses have been uniformly good.

SACRED HARMONIC SOCIETY.

At the last Concert of the season, which took place on the 25th ult., the spacious Exeter Hall was, as usual, crowded to excess, the evening being devoted to the rendering of Spohr's Oratorio "The Last Judgment" ("Die letzten Dinge"), and Mendelssohn's music to Racine's "Athalie." The performance proper may be said virtually to have commenced with the second part of Spohr's great work; for although Sir Michael Costa was at his post punctually at the appointed hour, some time elapsed before the ranks of the choir were complete; and during the performance of the fine overture, and for some considerable time after, those who had come to hear the grand sacred work in its entirety were forced to divide their attention between the music and the numerous groups of late comers inquiring for their seats. The confusion thus created was increased by the absence during the earlier portion of the Oratorio of Mr. Guy, to whom the tenor part had been intrusted. In the interval before his arrival Sir Michael himself intoned the tenor soli, for the guidance of the orchestra, but in the solo and chorus "Holy, holy" much pardonable hesitation was caused in the choral portions by the absence of the principal vocalist. When at last Mr. Guy made his appearance he was received—whether justly or not we cannot pretend to say—with unmistakable signs of disapprobation on the part of the audience. The clock, which (somewhat inconveniently at times!) occupies such a prominent position in the Hall, pointed then to the hour of eight, suggesting the idea that possibly Mr. Guy may have mistaken this more conventional hour for the one appointed in the present instance; and in any case, whatever the cause of his late arrival, we feel sure that it was not intended.

Notwithstanding these disturbing influences the work in question was very well rendered by the excellent choir, under the firm guidance of its esteemed conductor. The first, in point of time, of Spohr's three Oratorios, "Die letzten Dinge," is also the one upon which the composer's religious feelings are most deeply impressed. It is, however, somewhat unequal in style, and whereas in some portions of the work the restlessness of the romantic school—of which Spohr was one of the founders—is perceptible, in others the calm grandeur of the classical style is aimed at and sometimes attained. Instances of the former element abound in the orchestration and solos; the latter is more apparent in the choruses, notably in the concluding one, where the influence of Handel is to be traced in almost every note. The solos were efficiently rendered by Mesdames Sinico and Poole, Messrs. Guy and L. Thomas, and the orchestra left nothing to be desired. The Oratorio was succeeded by Mendelssohn's "Athalie," a work with the great merits of which English audiences are so familiar that special comment can be dispensed with on this occasion. There being no disturbing influences at work, such as marred the performance during the earlier part of the evening, the auditors gave themselves up to the enjoyment of an excellent rendering of Mendelssohn's masterly music, and warmly and deservedly applauded

several portions of the work. If any fault is to be found, we should have liked to have accelerated the *tempo* of several of the choruses, which, especially in the male voices, also occasionally lacked the delicate intermediate shades between piano and forte. On the other hand, wherever the contrast of the two extremes was duly observed the effect produced was admirable. Miss Agnes Larkcom, Mrs. Suter, and Madame Poole were the soloists, and Mr. A. Matthison recited the illustrative verses with good effect.

THE WAGNER FESTIVAL.

WHEN the parents of a hopeful youth have had him christened John those who think that he should have been named George can do no other than acquiesce—John he must be to them; and similarly the concerts given in the Albert Hall under Herr Wagner's direction must be to us a "Festival." Truth to tell, however, their festive character is not very clear. They originated in a sad necessity to begin with. The Bayreuth *Bühnenfestspiel* was, as everybody might have anticipated it would be, a pecuniary failure. Five thousand pounds sterling were needed at its close to pay expenses, and though we are told that Wagner was not legally bound to make good this deficit—the onus falling on the town of Bayreuth—he considered himself under a moral obligation to reduce the debt as far as possible, and had in view, we are told, an artistic campaign throughout Germany with that object. When, therefore, it was proposed that he should come to England under conditions of a very favourable nature, the scheme obtained his assent, though not, we would fain believe, without much hesitation. For what did the English *entrepreneurs* ask him to do? First, to quit his seclusion and take a prominent place before a strange, mayhap an indifferent, public; next, to personally conduct his own music—a task for which he knew himself, as all of us now know him, to be unfitted; and, thirdly, to present that music under conditions never contemplated by its author and incompatible with its intended effect. No man was ever invited to do more disagreeable things, for, besides personal annoyances, the proposal entailed a sacrifice of artistic principle to an extent that compromised the whole of Wagner's system. It is easy to suppose, therefore, that the poet-composer yielded to the seduction of Messrs. Hodge and Essex with reluctance, foreseeing disaster in matters of much greater importance than any connected with money, and ashamed to lend the sanction of his presence to a violation of that which he has proclaimed to be the essential rules of lyric-dramatic art. But, whether reluctantly or not, he yielded to the tempters, and the Wagner Festival, which was not a festival so much as an occasion for fasting and humiliation, duly took place.

So much has been said of late upon the mistake made by Wagner in giving concert-room performances of his dramatic music that we need not enlarge upon the subject here. Indeed, both the character and magnitude of his error are so obvious as to require no pointing out. Operatic scenes are bound to suffer when divorced from the stage—those from Wagner's operas most of all. In the case of works like "Don Giovanni," where the music is complete in itself, the resultant mischief may not be great, but in "Der Ring des Nibelungen" the music is so intimately associated with what goes on upon the stage that separation is impossible without damage of the gravest kind. Take, for example, the 150 bars or so of the chord in E flat in the opening of "Das Rheingold," where the arpeggios rise and fall in measured and, to the concert-room hearer, monotonous cadence. But, even in view of the rippling waters of the Rhine, and the graceful rhythmic motions of the Rhine Maidens, the music becomes at once poetical and truthful. This is but one instance out of hundreds that might be named as conclusive of the fact that, in sanctioning the Albert Hall "Festival," Herr Wagner was at once cruel to his own artistic offspring and accessory to a measure calculated to deceive the public. We scarcely need trouble to establish these facts more conclusively than they are found on the very face of

matters. It is clear at a glance that Herr Wagner's music suffers by divorce from the stage; and it is not less obvious that when so presented the public is unable to judge either its merits or its defects.

The enterprise, thus springing from a disagreeable necessity, and carried out on false if unavoidable principles, was pursued throughout by a malignant fate. We lay no stress upon current reports that the paying audience were much less numerous than the number of seats occupied, and that the managers of the "Festival" have incurred a heavy loss. These are matters which concern the public no more than they do Herr Wagner, who, we are glad to believe, had an adequate sum assured him. But the public were interested in the fact that the master brought from Germany a band of artists such as, with the exception of Madame Materna and Herr Hill, could not be called singers in any sense of the term. We in England are accustomed to the hearing of foreign vocalists who are not vocal, but it is doubtful whether a *troupe* more incompetent in this respect ever appeared on an important occasion. On the other hand, it may be said the representatives of Herr Wagner's dramatic characters are not required to sing so much as to declaim with more or less of stentorian power. That is true, no doubt, yet there are times when something like singing is demanded, and at all times even the untrained ear demands accuracy of intonation, which at the Albert Hall was very seldom supplied. To make matters worse, two of the artists, Herren Unger and Hill, suffered from the effects of our balmy spring breezes, and the programmes were altered in the most disappointing way. Finally, it seems to have been in the engagement with Herr Wagner that he should conduct a portion of every concert. This was the hardest blow of all, for the master, great as he is in other respects, is a poor conductor; equally lacking spirit and the power of control. How, after such an enumeration as the foregoing can we style the Albert Hall Concerts a "Festival"? They presented nothing to rejoice at, and even the most unreflecting partisan of the master must now see that they only gave occasion to the enemy to blaspheme.

Coming to the arrangements made for the performances, it is significant as to Herr Wagner's musico-dramatic method that the orchestra was first and the rest nowhere. Apart from the soloists, eight in number, and a small chorus of male voices used in the selection from "Der Fliegende Holländer," there was nothing else but an orchestra numb ring 169 instruments. With regard to this big machine it is worthy of note that its constitution differed from that of the orchestra at Bayreuth. The *Bühnenfestspiel* band was unique in the richness and variety of its brass and wood, while that at the Albert Hall followed the usual character, if not quite the usual proportion of orchestral elements. Thus there were twenty-four first violins, twenty-four second ditto, fifteen violas, twenty violoncellos, twenty-two double basses, six flutes, seven oboes, eight clarinets, seven bassoons, eight horns, five trumpets, five tubas, seven harps, and a percussion force of six. The power of this mass, great as it was, proved none too great for the effects demanded of it in the Albert Hall; nor, though at times the brass became unduly predominant, could much fault be found with the balance of the various parts. But the really notable thing in connection with the orchestra was the fact of its having been almost entirely collected in London at a time when none of the artists engaged at the operas, &c. were available. Nothing could more fully demonstrate the extraordinary musical wealth of London—wealth in a great measure unsuspected, as those had reason to know who saw performers long thought dead to the public reappear full of life and power. Moreover, the orchestra was a very capable one, and, if report be true, came up to even Herr Wagner's expectations. Its task was one of no small difficulty, and, although the rehearsals were numerous and painstaking, the manner in which everything was done deserved hearty acknowledgment and commendation. We may add here, as another agreeable feature of the "Festival," that the performances were largely patronised by the Royal Family. The Queen, it is true, did not attend as was expected, but scarcely a concert passed without the presence of one

or more of her children. Both Herr Wagner and Herr Wilhelmj (leader of the orchestra) were introduced to the Prince of Wales, at the desire of his Royal Highness; and the poet-composer was further honoured by an audience with the Queen at Windsor, reviving recollections of a similar event in the Hanover Square Rooms twenty-two years ago.

Considering at what length the performances were noticed in the columns of the daily Press and elsewhere, we shall not be expected to go through them in detail. It will suffice to state what was done as a matter of record, and then offer some few general remarks. At the first concert were heard the Kaiser-marsch and selections from "Rienzi," "Tannhäuser," and "Das Rheingold," the last-named work being represented by its opening and closing scenes. The second programme included the first act of "Der Fliegende Holländer," and part of the third, followed by the first act of "Die Walküre." At the third concert were given parts of "Lohengrin" and "Tannhäuser;" at the fourth, the Huldigungsmarsch, portions of "Lohengrin," "Siegfried," and "Götterdämmerung;" at the fifth, a selection from "Die Meistersinger" and "Götterdämmerung," and at the last, the Centennial Exhibition March, another excerpt from "Die Meistersinger," portions of "Tristan und Isolde," and the closing scene of "Götterdämmerung." As to the manner in which these things were done we have already had somewhat to say, but now is the time to acknowledge the very valuable services of Herr Richter, the Wagnerian conductor *par excellence*. Whenever the *bâton* fell from the nerveless hand of the master Herr Richter took it up to retrieve the fortunes of the day. And right well he did this. New life appeared to animate the orchestra, every man of whom seemed to be in a measure inspired. Thenceforth, on every occasion, all went well, and the merits of Herr Wagner's elaborate orchestration were satisfactorily displayed.

The question now arises—and need not take up much time in the answering—what are the artistic results of the "Festival"? We have already shown that it has not afforded any means of judging Herr Wagner's music-dramas, and for that advantage we have still to wait. But it has enabled English amateurs to see, and in some measure to appreciate, the fact that the master's method, under the favourable circumstances of really emotional poetry, does allow of a musical result with which *per se* it would be hard to find fault on the score of non-compliance with orthodox rule. For example, the opening scene of "Die Walküre" is a revelation of a new order of beauty, and other instances might be cited. *Per contra*, those of us who were at Bayreuth know that a drama can offer such highstrung and passionate situations only now and then. Elsewhere, the master's method simply entails dulness and weariness beyond endurance. Thus far the "Festival" performances did something to promote the general knowledge of Wagner's work, but they did much more by revealing the amazing wealth of his ripened method of orchestration. Nothing like this can be found in the entire range of music. Wagner uses the orchestra with as much ease as a child plays with a little toy, and can make it do almost everything but speak. Its expression of the varying sentiments of the text is marvellous in directness and fidelity, while the constant play of colour, managed with all an artist's eye to effect, is a source of continual wonder and delight. This is all that can be said of the "Festival" from the point of view of good results, and it must be owned that the consequence is hardly proportioned to the vastness of the means employed.

Two supplementary Concerts were given on the 28th and 29th ult., but our remarks upon these are necessarily reserved.

HERR RUBINSTEIN'S RECITALS.

THE visit of Herr Rubinstein to England during the past month has excited no less interest among musicians and the general public than was the case last year. The great pianist has, it is evident, lost

none of his attractive power; there is the same indescribable charm about his playing which was so noticeable on the occasion of his previous visit. We spoke of his performances in such detail just a twelvemonth ago in these columns that it is needless to repeat what was then said, more especially as there is no perceptible change in his style as compared with last year. That impetuous disposition which sometimes appears to carry him away still manifests itself from time to time. In certain pieces he seems to lose all self-control; yet it is impossible not to take him "for better or worse," because it is evident that his very failings are the result of that same impulsiveness which on other occasions gives so special a charm to his playing.

Instead of giving a dry catalogue of all the music performed at the Recitals during the month it will be best to say a word or two as to the most noteworthy items of each programme.

At the first Recital (on April 30) the most perfect pieces of playing were, first and foremost, Liszt's transcription of Schubert's "Erl-König," rendered not only with astonishing technical perfection, but with a fire and depth of expression which were unsurpassable; and next Schumann's "Etudes Symphoniques" in C sharp minor, also most magnificently performed. In a different style, Mozart's charming Rondo in A minor, and the Nocturnes by Field and Chopin, were perfect in grace and tenderness. On the other hand, Chopin's great Polonaise in A flat was given with a fury, almost with a ferocity, which rendered it a mere caricature. It was a wonderful display of execution, but it was impossible to agree with the reading.

At the second Recital (the 9th ult.) Beethoven's "Sonata Appassionata" (Op. 57), Schumann's "Carnaval," and a large selection from Chopin were among the chief works performed, all of which are especially well suited to the great pianist's style. Haydn's Variations in F minor, and three of Mendelssohn's "Lieder ohne Worte" were exquisitely given.

The third Recital (on the evening of the 14th) comprised Weber's A flat Sonata, a work in the interpretation of which no other pianist probably approaches Rubinstein; Schumann's great Fantasia in C (Op. 17), Chopin's Sonata in B flat minor, and a selection of small pieces by Rubinstein himself; while the fourth performance (on the 16th) was chiefly remarkable for the very fine rendering of Beethoven's Sonata (Op. 90), and Schubert's "Wanderer" Fantasia (Op. 15).

An evening concert (on the 25th) and the fifth Recital (on the 28th) taking place after our going to press, we can only record the fact. The last Recital is announced for to-morrow, the 2nd inst.

PHILHARMONIC SOCIETY.

THE Symphony in C, by Mr. Silas, performed for the first time at the fifth concert, on the 30th of April, scarcely came up to the high standard which we anticipated from a knowledge of this composer's previous works. True it is that the symmetry of construction and refinement of style which may as a rule characterise the chamber compositions of a thoroughly able and conscientious writer are not always to be found when a grand and more solid tone-poem is attempted; and even if Mr. Silas, therefore, feel with us that—cleverly written and brightly instrumented as his new Symphony undoubtedly is—he has hardly realised the position to which he aspired, he must remember that he fails in goodly company. The best movements in his work are the "Adagio" and "Finale;" the former, which opens with a graceful theme for the horns, having several excellent points, and the latter not only being based upon solid and well-defined subjects, but evidencing a power of treating these subjects with both skill and judgment. The Tarantella theme of the "Scherzo" will not bear the handling it receives as the movement progresses, nor indeed is the subject itself suitable for a Symphony, a fact especially observable when it is heard for the first time *forte*. With the audience, however, the entire composition was received most favourably, and Mr. Silas was called for

at the conclusion and warmly applauded. In consequence of the illness of Mrs. Beesley, who was to have played Sterndale Bennett's Concerto in C minor, we were treated to a performance of Schubert's Fantasia for the pianoforte, (Op. 15), "symphonically adapted for pianoforte, with orchestra" by that great arranger of other person's ideas Franz Liszt. Professor Macfarren, in his analytical programme, says that the *Abbé* in this and in many other of his re-compositions "widely exercises his discretion, and for which he has his admirers." As we do not rank ourselves amongst these, we will content ourselves with recording that the Fantasia was performed by Signor Lodovico Breitner with characteristic energy. Herr Hausman's rendering of Raff's violoncello Concerto in D minor was infinitely better than the work merited. He has an exceedingly fine tone, and phrases like a finished artist. The vocalists were Madame Patey and Mr. Barton McGuckin.

The morning Concert on the 14th ult. was chiefly remarkable for containing Mozart's Concerto in C, for harp and flute, so well played by Mr. John Thomas and Mr. Olf Svendsen as to delight all hearers, although the composition itself has but small claim to a place amongst the works of the composer. The cadenzas written by Mr. John Thomas show not only much technical knowledge of both instruments, but a deep sympathy with the work for which they are designed, and it is needless to say that they were warmly applauded. The programme also included a violin Concerto, with pianoforte accompaniment by F. W. Rust, finely played by Signor Papini, and songs by Mlle. Redeker and Miss Robertson.

MR. HENRY LESLIE'S CHOIR.

THE third subscription Concert, which was given on the 11th ult., consisted entirely of English music, and attracted a large and enthusiastic audience. The excellent singing of the choir in Mr. W. Macfarren's part-song, "Bells across the sea;" Weekes's Madrigal, "As Vesta was descending;" Sir R. Stewart's "Bells of St. Michael's Tower;" a new part-song for male voices by the Conductor, "The rejected lover," and Sir W. S. Bennett's "Come live with me," &c. was highly appreciated, and several encores were awarded. The solo vocalists were Madame Lemmens-Sherrington, who gave brilliant renderings of a new song by Mr. Leslie, "The mountain maid," and Taubert's "In the woodlands;" Madame Patey, who sang "What does little birdie say" (A. Manns) and the old Maypole song "Come lasses and lads," responding to the unanimous encore for the latter with "The minstrel boy;" Mr. Hollins, who was effective in the solo in Purcell's "Come if you dare" and "Sally in our alley;" and Mr. Santley, who was received in the usual enthusiastic manner in Dibdin's "Blow high, blow low" and "The Vicar of Bray," singing "The friar of orders grey" and "The leather bottel" in response to the unmistakable encores elicited by both the first-named songs. Bishop's glee "Blow, gentle gales" and "The Fisherman's Good-night" and Dr. Cooke's "Hark, the lark," were sung most effectively by Miss Bessie Stroud, Miss Orridge (R.A.M.), Mr. G. Cosby, and Mr. F. A. Bridge. The last subscription Concert for the present season was announced for the 31st ult.

ALEXANDRA PALACE.

THE reopening of this establishment took place on the 10th ult., in the presence of the Lord Mayor and Sheriffs and a numerous company. The programme of the Concert, which was one of the principal features of the day, was remarkable chiefly for its having been constituted exclusively of compositions by English musicians, a fact worthy of note when we remember how on many similar occasions native works have been either entirely ignored or made to occupy a very unimportant place. The majority of the items in the programme were too well known to need comment; but that the importance of bring-

ing forward new works was not overlooked was proved by the introduction of three compositions written specially for the occasion, viz. "Song of the Vikings," for chorus and orchestra, by Mr. Eaton Faning; "Hail to the chief," chorus by Mr. E. Prout; and a "Choral Overture" for voices, orchestra, and organ, by Mr. Thomas Wingham; all of which were highly effective and well received by the audience. Mr. Faning and Mr. Prout conducted their respective works, and Mr. Wingham played the organ-part to his Overture. The solo vocalists were Mrs. Osgood, who was very successful in "Where the bee sucks" (Arne), and "Is it for ever?" (Madame Sainton-Dolby); Madame Patey, whose singing of "Sweet and low" (Wallace) and "The Storm" (Hullah) met with the customary marks of approbation; Mr. E. Lloyd, who was enthusiastically applauded in "Come if you dare" (Purcell), and "The death of Nelson" (Braham); and Mr. Thurley Beale, who gave a spirited rendering of "Heart of oak" (Boyce). The same vocalists also took part in Bishop's "Chough and crow," and Leslie's Trio "O memory." The choir was heard to advantage in several part-songs; and the band played the Overture to Bennett's "May Queen," a Bourrée by Dr. Sullivan, a MS. Overture by Balfe, and a March, from "The Sleeper Awakened," by G. A. Macfarren, with excellent effect. Mr. H. Leipold presided at the piano, and Mr. H. Weist Hill resumed his position as Conductor. The reception given to Mr. F. Archer, whose performance on the great organ concluded the day's entertainments, showed that he has lost none of his former popularity. A series of Saturday Popular Concerts, at which classical music is to receive due attention, is promised, and performances of English Operas, under the direction of Mr. G. Perren, are also announced.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 223rd Anniversary Festival of the Sons of the Clergy took place in St. Paul's Cathedral on Wednesday the 16th ult., and the large congregation which filled the dome and extended to the last arch of the nave bore witness to the interest which these Festival Services create and the appreciation in which they are held. The choir numbered 300 voices, and the orchestra, which has of late years formed an important feature at most of the leading festivals held in the Cathedral, was conducted by Dr. Stainer, as heretofore, from the back of the lectern; Mr. George C. Martin, sub-organist of St. Paul's, presiding at the organ with his now acknowledged ability.

Sullivan's Overture "In Memoriam" preceded and formed a most fitting prelude to the Service. This, we believe, is the first occasion on which this Overture has been performed under similar circumstances, and the broad and melodious subjects could scarcely have been heard to greater advantage. The thanks and congratulations of the musical public are due to the committee of the "Sons of the Clergy" both for the happiness of their choice and the success with which it was attended.

To the Magnificat and Nunc Dimittis, composed expressly for the occasion by Mr. E. H. Thorne, considerable interest was naturally attracted, as being both the most recent and perhaps one of the most ambitious works of a modern Church writer of recognised talent. The Magnificat opens with a chorus for double choir, accompanied by the orchestra and organ; this is succeeded by solos for soprano and tenor, answered antiphonally by the chorus. The first subject recurs at intervals throughout the Canticle, a novel feature, we believe, in Service music. Whether it is one to be advised or commended we are doubtful. Not only, to our thinking, do the frequent repetitions of the first sentence of the Canticle violate the sense of the words, but the constant reiteration of the opening phrase of the music appears somewhat meaningless, and certainly detracts from the freshness with which it would otherwise have re-entered at the "Gloria." In structure the Nunc Dimittis is more simple, and the "Gloria" consists of a form of the melody of the "Old Hundredth," treated as a canon two in one at the octave for the voices, with a free orchestral

accompaniment. On the whole the Service is a work of great merit, and it will certainly improve upon acquaintance.

To Schubert's "Song of Miriam," which formed the Anthem, our remarks as to the opening Overture equally apply, for it is new to the church. Composed in 1828, only a few months before his death, it is most characteristic of Schubert's style, and shows him at his best. It is written, as most of our readers are probably aware, for a soprano solo and chorus; and we cannot say more than that the orchestral writing, though by another hand, is thoroughly Schubertish, and in the highest degree worthy of the work. The middle portion of the Cantata, which tells of the pursuit by Pharaoh's host, its overthrow, and the delivery of Israel while the waters of the Red Sea stand "as crystal walls on either side," is intensely dramatic and descriptive. The treble solos were divided between two of the Cathedral boys, and rendered in perfect tune, and with that purity of tone for which the choir is now becoming so justly famous. The C in alt., to which the solo part once ascends, was taken with especial precision and clearness. The success of the whole service reflects great credit upon Dr. Stainer, both for his training the choir and his able conducting.

The sermon, which was preached by the Rev. Ernest R. Wilberforce, was preceded, according to custom, by the "Old Hundredth" Psalm, and followed by the Hallelujah Chorus, and the blessing pronounced by the Bishop of London terminated a most impressive Festival Service.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE fifth Annual Festival of this Association took place in St. Paul's Cathedral, and was, we think, from a general point of view, more successful than usual. The service began with *Cœlestis urbs, Jerusalem*, from the "Hymnal Noted," sung as a processional. The enormous choir of 1,000 voices was reinforced by trumpets, trombones, euphoniums, clarinets, and a few violins, while Mr. Warwick Jordan, as usual at these services, played the organ. Considering the huge size of the choir (the procession lasted half an hour) the processional hymns were very well sung, but we think it nearly impossible for the organ to accompany and sustain voices at such a great distance; so if we may make a suggestion, at another time it might be well to station the brass instruments about halfway down the nave under the direction of a Conductor. This would be sufficient to keep all the voices together, and the organist's work would not be so difficult, while the general effect would certainly be greatly improved. The Psalms (Compline) and Canticles were given with fine power and precision, and the vast body of tone will not be easily forgotten by those who were fortunate enough to be present. The Anthem was the final chorus from Mr. Jordan's "Blow ye the trumpet in Zion," and, excepting the high A of the soprano parts, went exceedingly well. It would be better, we think, if this part of the service were left entirely to the harmony part of the choir, which we believe numbered nearly 500 voices on this occasion. We notice in Gregorian services of the present day a great desire to throw off the severity which in years gone by was considered its special characteristic; some verses in the Psalms are sung in harmony, and the poor old melodies are highly flavoured with the modern chromatic scale. Of course this popularises services of this kind, but we consider it an open question whether the rather difficult and exceedingly high-set harmonies used at the service at St. Paul's were improvements. Mr. Jordan went through his difficult labours with great credit; and the Rev. T. Helmore (who, as usual, occupied the post of Conductor) succeeded in directing the voices of the large and scattered choir with far more precision than could have been expected. The Rev. H. C. Shuttleworth, one of the minor Canons, chanted the prayers, &c., and the Rev. Canon Ashwell preached the sermon, which was both appropriate and concise.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

(FROM OUR SPECIAL CORRESPONDENT.)

THIS remarkably vigorous and enterprising Society—fitted alike by its own ability and by its recognition of ability in others to be the artistic representative of an English University—gave an orchestral and choral concert, in the Guildhall, on the 2nd ult., under the direction of Mr. C. V. Stanford, M.A. (Trinity). A concert of chamber-music had taken place some days before, and the speedy following of this by a performance on a larger scale no doubt arose from a desire to take advantage of "May week," when numbers of visitors are ready and anxious to be entertained. By these, as well as by members of the University and townspeople, the Guildhall was crowded on the occasion of which we speak; and it is but just to say that a more discriminating and appreciative audience has not come under our notice in the course of many years' experience. The programme was a model in its way. It contained enough, but not too much; it presented an agreeable mixture of the novel and familiar, and every item excited more or less a special interest. But a good programme is not the only essential of a good concert; there must be capable performers also, and these the enterprise of the Society did not fail to secure, adding to its own well-trained chorus a capital London orchestra, headed by Herr Straus, the Miles. Redecker and Friedlander being solo vocalists, with whom were associated, as representing cultured amateurism, the Rev. L. Borissow, the Rev. Walter Jekyll, and Mr. G. F. Cobb, the energetic and courteous President of the Society. Finally, in Mr. Stanford the concert had a Conductor who, if not yet rich in the experience necessary for a complete performance of his duties, possesses no ordinary ability.

The proceedings began with the Prelude to Wagner's "Meistersinger," respecting which, at a time when realms are being covered with opinions about Wagner and all his works, nothing need be said here. As to the performance, no reasonable person expected that an orchestra brought together with but time for one hurried rehearsal would perfectly interpret so complicated an expression of "festive pomp and warm passion, of open, joyous, mediæval humour." But the Overture was played nevertheless with vigour and dash sufficiently marked to win for it the favour of the audience, who were loud in their applause. Next came a novelty of the highest interest—a Rhapsodie (Op. 53) for alto solo and chorus of male voices by Herr Brahms, performed on this occasion for the first time in England. The German master found the theme of this work in the "Harzreise in Winter" of the great German poet, and has set to music that part of it where Goethe, moved to compassion for a wretched misanthrope encountered in his travels, first describes the condition of the recluse and then appeals on his behalf to the "Vater der Liebe." That an accurate idea of the subject may be formed, we will reproduce a translation of the original text. First, the poet pictures the misanthrope's condition: "But who goes there apart? In the brake his pathway is lost. Close behind clash the branches together; the grass rises anew; the desert engulfs him. Ah! who healeth the sorrows? Who, if balsam be deathly, and the hate of men from the fulness of love be drained? He that was scorned turned to a scorner; lonely he devours all he hath of worth in a barren self-seeking." The whole of this portion of the extract is set for alto solo and orchestra; the latter, as those who know Herr Brahms's manner will assume, playing a descriptive part not less important than the former. Here, indeed, the master comes, as regards the fashion of his art, very near to the Wagner of "Der Ring des Nibelungen." His vocal music embodies less the influence of melody than the strength of declamation, while the orchestra, treated with breadth of design and vividness of colour, really supplies all the musical effect. We cannot admire the result too much, whether from a technical or suggestive point of view. There is no need to assert Brahms's mastery over the orchestra; but it must be said that in this wild and

gloomy music we have his genius as a tone-painter fully declared. Not a ray of light illuminates the dark prospect, and before the end arrives the hearer longs, even amid his interest in the musical *technique*, for change and relief. How happily the change comes, and what a relief it brings with it, when the poet makes his passionate appeal to the Divine mercy : " But if from Thy Psalter, all-loving Father, one strain can but come to his hearing, O enlighten his heart ! Lift up his o'erclouded eyes where are the thousand fountains hard by the thirsty one in the desert." After some bars of orchestral music, which show us, so to speak, the first faint flush of morning, Brahms makes his male-voice chorus enter, in close rich harmony with this pitying cry. And here, too, for further grateful contrast with previous desolation, he uses a suave and gentle melody, in itself suggestive of the desired peace. Nothing could be more beautiful or more truly expressive, and when, presently, the solo is again heard, like the voice of an angel pleading before the throne, we feel sure that there can only be one answer, that the eyes of the " thirsty one," no longer o'erclouded, will be lifted up to see the " thousand fountains " and to rejoice. Such are the impressions made by one hearing of the Rhapsodie, and without help from any other source. Closer criticism cannot now be given, nor, indeed, is it essential. Enough that Brahms so uses the language of human emotion that emotion responds to it, and whenever music has this effect its great end is attained. The performance was, on the whole, satisfactory. Mdlle. Redeker sang with intelligence and dramatic force, the chorus left nothing to desire, and the orchestra discharged its most responsible task, if not with the perfection made possible by intimate acquaintance alone, with praiseworthy completeness.

Following this novelty came another, a setting of the Forty-sixth Psalm for soli, chorus, orchestra, and organ, by Mr. C. V. Stanford, the Society's Conductor. As this work receives full attention in the reviewing columns of the present number of *THE MUSICAL TIMES*, any remarks upon its character would be superfluous here, and we have only to speak of its performance and the nature of its reception. The Psalm naturally excited a great deal of interest. Its composer appears to be a favourite in the musical circles of the University, and as he possesses talent which may some day confer upon his Alma Mater a large increase of artistic renown, the eagerness with which his work was heard requires no explanation. Unhappily, the performance was not so good as it might have been with more complete rehearsal, nor was it efficient enough to give the music a fair chance of making the best impression of which it is capable. The solos, entrusted to the artists and amateurs already named, were in a great measure satisfactory, and the choristers, as we need scarcely say, interpreted their Conductor's work with perfect knowledge and zeal ; but the orchestra left much to desire, and once, indeed, broke down completely for want of fuller acquaintance with their task. On this account it was impossible not to sympathise with Mr. Stanford, while the fact that, in spite of this, the merit of the work was evident, and the applause it received warm and unanimous, supplied fair matter for congratulation. Mr. Stanford had to reappear in answer to a general " call " and bow his acknowledgments. The programme ended with Schumann's Symphony in D minor (No. 4), than which no more interesting work could have been found as a climax to an interesting concert.

On Tuesday, the 15th ult., the southern division of London choirs in connection with Trinity College, London, assisted at a Choral Festival in aid of the Choir Fund of Holy Trinity Church, Tulse Hill. Service commenced with an arrangement of Tallis in A, throughout which the voices were effectually drowned by the organ. The Psalms were precented and sung to Gregorian tones. It is a tendency not only of the Trinity College choir, but of most other large choral bodies, to elaborate the so-called " service music " and the Anthem at the expense of the Psalms and Responses. Again, why Gregorian chants should have been selected for this occasion, when everything else was

thoroughly Anglican in character, we cannot imagine. The Magnificat and Nunc Dimitis were sung to a setting in D by Humphrey J. Stark, a festival service containing many passages of remarkable beauty, the fugue at the end of the Magnificat Gloria being a scholarly piece of writing. The anthem, Croft's " God is gone up with a merry noise," was well rendered by the choir. The principal feature of the service was the performance, after the sermon, of Purcell's Te Deum (the " St. Cecilia ") with organ accompaniment only. The alto solos were taken by Mr. Frost, of St Paul's Cathedral, the tenor by Mr. Stedman, and the bass by Mr. Horscroft, of St. Paul's. The verses were exquisitely sung, and the choruses went without a flaw. The rendering of the tenor solo, " Vouchsafe O Lord," by Mr. Stedman, was perfect and beyond all praise. If we take into consideration not only quality and range of voice, but artistic appreciation and expression, we can go so far as to say that we have never heard this solo so well sung as on this occasion. Mr. Frost and Mr. Horscroft are also entitled to their meed of praise for the admirable performance of their respective solos. The choir was remarkably well balanced, and did its work well throughout. The service was under the direction of Mr. Humphrey J. Stark, Mus. B., who conducted from the lectern ; the cantors were Mr. Bonavia Hunt, Warden of Trinity College, and Mr. B. Agutter, Mus. B. ; at the organ, Mr. E. H. Birch, Mus. B., Mr. A. Carnall, Mus. B., and Mr. Marchant.

A CORRESPONDENT sends us the following extract from "A Thousand Miles up the Nile," by Amelia B. Edwards : " The leader of the little band, an old man who played the kemengeh, or cocoanut fiddle. The kemengeh is a kind of small two-stringed fiddle, the body of which is made of half a cocoanut shell. It has a very long neck and a long foot that rests upon the ground like the foot of a violoncello, and it is played with a bow about a yard in length. The strings are of twisted horsehair. A more unpromising instrument it would be difficult to conceive, yet our old Arab contrived to make it discourse most excellent music. His solos consisted of plaintive airs and extempore variations, embroidered with difficult and sometimes extravagant cadences. He always began sedately, but warmed to his work as he went on, seeming at last to forget everything but his own delight in his own music. At such times one could see that he was weaving some romance in his thoughts and translating it into sound. As the strings throbbed under his fingers the whole man became inspired, and more than once when in shower after shower of keen despairing notes he had described the wildest anguish of passion, I have observed his colour change and his hand tremble. He is celebrated throughout the Thebaid, and he is constantly summoned to various large towns to perform at private entertainments."

At Mr. J. B. Welch's fourth Annual Concert, which took place at St. James's Hall on the 10th ult., Mendelssohn's Hymn for contralto voice and chorus (Op. 96) and Schumann's Requiem (Op. 138, performed for the first time in London) were interesting items. Both works were on the whole well rendered, Miss Bolingbroke giving a careful and intelligent reading of the solo portion of Mendelssohn's Hymn ; and Schumann's Requiem—in which Miss Anna Williams, Mrs. Bradshaw McKay, Mr. David Strong, and Mr. Edward Wharton were the principal singers—(although severely taxing the powers of the choral body) creating a highly favourable impression. Detailed criticism upon a composition of such importance must, however, be reserved for a future occasion, which, now that the works of this composer are obtaining such wide appreciation in this country, will no doubt be shortly presented. The other vocalists at this exceptionally good concert were Miss Kathleen Grant, Miss Bella Thomas, Mr. Shakespeare and Mr. Santley, Mr. Franklin Taylor being the solo pianist. Mr. J. B. Welch proved an able conductor.

THE performance of Signor Randegger's Cantata, " Fri-dolin," at the concert of the Borough of Hackney Choral Association, on the 7th ult., afforded another proof of the excellent manner in which the choir is trained under the

new Conductor, Mr. Ebenezer Prout. The choruses were so ably rendered, both as regards gradations of tone and precision of attack, as to elicit the warmest applause; the unwavering resolution of the Conductor to resist encores, indeed, being the only reason why some were not repeated. We are glad to find that our verdict upon this Cantata, when produced at the Birmingham Festival of 1873, has been fully endorsed by a metropolitan audience; and have little doubt that, as it becomes better known, it will be even more highly appreciated. The solo vocalists were Mrs. Osgood, Messrs. Shakespeare, Fox, and Pope, all of whom were thoroughly efficient, the lady especially creating a marked effect in the air "No bliss can be so great." Mr. Prout conducted with his accustomed care and intelligence.

A MORNING Concert was given by Mr. Osborne Williams at St. George's Hall on the 16th ult., when the following artists assisted: Miss Annie Sinclair, Miss Arabella Smythe, Madame Osborne Williams, Messrs. George Perren, Stedman, Maybrick, Thurley Beale, and Blagrove. Two new compositions of the concert-giver were performed—a duet for contralto and tenor, "Behold the warrior-bard depart," capably sung by Madame Osborne Williams and Mr. George Perren; and a very effective "Valse de Concert," played by the composer—both of which were received with considerable favour. Among other successful performances may be mentioned: "Lovely Spring" (W. Coenen) by Miss Annie Sinclair, "Ah, si ben mio" (Verdi) by Mr. George Perren, "My love" (Henry Parker) by Mr. Thurley Beale, "My boyhood's dream" (Hatton) by Mr. Maybrick, "I'll crown thee Queen" (B. Tours) by Mr. Stedman, and the concertina solos played by Mr. Blagrove. Messrs. Wilhelm Ganz and Henry Parker conducted with their usual ability.

ON the evening of Wednesday the 16th ult. a highly interesting service was held at St. Mary's Church, Haggerston: Mr. C. J. Frost, Mus. B., Cam., directed the music and also presided at the organ. The most important parts of the service consisted of Smart's well-known and elaborate service in F, a very telling Festival Anthem by C. J. Frost, and Goss's "Praise ye the Lord," all of which were rendered with commendable precision and taste by the choir. At the conclusion of the service Mr. Frost gave an organ recital, the selection including a Sonata of Mendelssohn and a Fugue of Bach, and the performer's Sonata in A flat major and Offertory in G minor, his playing evidencing much skill and artistic feeling. Mr. Grizelle, who formed the only addition to the choir, sang Sullivan's "Come, ye children," and Mendelssohn's "Then shall the righteous," with considerable taste, and also successfully rendered the tenor solo in Mr. Frost's anthem.

MISS AGNES ZIMMERMANN'S Concert at St. James's Hall on the 3rd ult. was remarkable, as usual, for the absence of any attempt to seize the opportunity for exhibiting her own powers as a composer; for, with the exception of her clever Suite for pianoforte, violin, and violoncello, no work from her facile pen was contained in the programme. In Schumann's Fantasia, Op. 17, Miss Zimmermann's refined style and artistic feeling were most effectively displayed, and also in the pianoforte part of Brahms's Trio, with which the violin and horn (although ably played by Messrs. Straus and Wendland respectively) scarcely seemed to sympathise. Beethoven's Trio in B flat (Op. 97), for pianoforte, violin, and violoncello, was finely rendered by Miss Zimmermann, Messrs. Straus and Daubert; and the singing of Mdle. Redeker, who was encored in a song by Klengel, completed one of the best classical concerts of the season.

THE last of the admirable series of Concerts of Chamber Music, under the direction of Mr. J. S. Shedlock and Herr Polonaski, was given at the Rooms in Allen Street, Kensington, on the 23rd ult., the first part of the programme consisting chiefly of the works of Bach; the second part being devoted to Handel. The instrumental portion was sustained by Mdle. Tesche, Messrs. Shedlock, Polonaski, Henri Lutgen, Amor, Bailey, Hann, Trust, and

Rendall, whose artistic performances were thoroughly appreciated. The vocalists were Miss Mary Davies, Mdle. Rosa, Mr. Stedman, and Mr. George Fox, prominent among whose solos were "My heart, ever faithful" (Bach), Miss Mary Davies; "Where'er you walk" (Handel), Mr. Stedman; "O ruddier than the cherry" (Handel), Mr. George Fox. Mr. E. H. Birch, and Mr. George Hooper conducted.

THE programme for the next meeting of the Three Choirs, at Gloucester, will be unusually interesting. After the full choral service on the first day, "Elijah" will be given; on the second day Bach's "Passion" (St. Matthew) and Beethoven's "Engedi" in the morning, and selections from the "Creation" and "St. Paul" in the evening; on the third morning Brahms's "Requiem," and on the last morning the "Messiah." The Concerts at the Shire Hall will take place on the first and third evenings, when, amongst other pieces, Gade's "Crusaders" and Schumann's "Paradise and the Peri" will be performed. The vocalists engaged are Mdle. Titiens, Miss Löwe, Miss B. Griffith, Madame Patey, Messrs. E. Lloyd, Cummings, Maybrick, and Santley. The Festival will commence on the 4th of September.

ON the 2nd ult. Miss Ellen Horne gave a concert at St. James's Hall, when she was assisted in the vocal department by Miss Annie Butterworth, Madame Poole, Miss Kate Baxter, Mr. H. Guy, Mr. E. Lloyd, Mr. Chaplin Henry, Mr. A. Caink and Mr. Thurley Beale; Mdle. Cecilia Brousil (violin), and the band of the Royal Horse Guards. The singing of "The Cantinier" (Balfe) by the concert-giver, "The Bailiff's Daughter" by Miss Kate Baxter, "Luna, veil thy light" (C. E. Tinney) by Mr. H. Guy, "I'll sing thee songs of Araby" (F. Clay) by Mr. E. Lloyd, "Largo al factotum" by Mr. A. Caink, and "I fear no foe" (Pinsuti) by Mr. Chaplin Henry, were received with much enthusiasm, several encores being awarded. Sir J. Benedict, Mr. A. Gilbert, Mr. H. Parker, Mr. C. E. Tinney and Mr. T. G. B. Halley were the Conductors.

THERE is every prospect of the approaching Handel Festival at the Crystal Palace being in all respects one of the most successful yet given. How the solo portions of the works to be performed will be rendered may be judged by the fact of Madame Adelina Patti, Mdle. Albani, Madame Lemmens-Sherrington, Madame Edith Wynne, Madame Patey, Mr. E. Lloyd, Mr. Vernon Rigby, Mr. Cummings, Signor Foli, Herr Henschel, and Mr. Santley having been already engaged. The band and choir will number about 4,000 executants; the solo organ performances will be by Mr. Best, and Mr. Willing will preside at this instrument during the Oratorios. As we stated in our last number, Sir Michael Costa will, as usual, be the Conductor.

MR. J. PARRY COLE'S Fourth Variety Concert took place on the 3rd ult., at the Langham Hall, when he was assisted by the Misses Cora and Marie Stuart, Miss Susanna Cole, Messrs. Wallis Moylan, E. F. H. Burton, Frederick Chatterton, and other artists. Miss Cole received an encore for her rendering of Bishop's "Tell me, my heart," and the Misses Cora and Marie Stuart were highly successful in some duets by Mendelssohn and Kücken. The singing of Mr. Wallis Moylan was much admired, and Messrs. Burton and Saltoun were also well received in their respective songs. The instrumental solos were well given by Herr Rosenthal, Herr Henri Lutgen, Mr. Sydney Smith, and Mr. Frederick Chatterton. Mr. Cole was an efficient accompanist.

A VERY successful Concert was given, on the 25th ult. in the Schoolroom of All Saints Church, Kensington Park, one of the most prominent features being the admirable singing of twelve of the choir boys, especially in Mendelssohn's duet "I would that my love," the precision and intonation in this performance reflecting the highest credit upon their trainer, Mr. E. H. Birch. Miss Annie Butterworth and Mr. Stedman obtained encores for the "Lady of the Lea" (Smart) and "The dear long ago" (Julia Woolf), and

Mrs. Florence Saunders made one of the best points of the evening by her careful playing of Liszt's transcription of the "Prophète." Much of the success was due to the excellent conducting of Mr. E. H. Birch.

A CONCERT in aid of the Royal Kent Dispensary was given at the New Cross Public Hall on Thursday, the 3rd ult. The vocalists were Miss Matilda Roby, who was deservedly encored in both her songs, Miss Webb, Mr. G. F. Jeffreys, Mr. H. E. Milner, and Madame Anna Jewell, who created a most favourable impression by her admirable singing of Schubert's "Marie" (encored) and Arditi's Valse. Mr. W. A. Adams played a flute solo, and Mr. Harry Brett a solo on the euphonium. The gem of the evening was Beethoven's Trio for pianoforte, clarinet, and violoncello, played by Mrs. Harry Brett, Mr. George Webb, and Mr. T. Serjeant.

ON Wednesday evening the 16th ult. the Oratorio "Elijah" was given in the Downs Chapel, Hackney, under the direction of Mr. E. J. Wallis, who conducted. The soloists were Madame Clara West, Madame Poole, Mr. Stedman, and Mr. George Fox, all of whom acquitted themselves in a highly efficient manner. The choir showed the result of excellent training, the choruses being given with much precision. The accompanists, Mr. Henry Parker on the piano, and Mr. R. Hainworth on the harmonium, contributed much to the success of the evening.

THE sixth Concert of the Mozart and Beethoven Society took place on the 16th ult., the first part being devoted entirely to compositions by these masters. The second part consisted of miscellaneous works by modern composers. The artists were Mdlle. Nellini, Madame Elma, Mdlle. F. Rocca, Madame A. Roche, Mr. E. E. Granville, Mr. H. Pyatt (vocalists); Miss Lillie Albrecht, Herr Max Laistner, and Herr Hause (piano); Herr Otto Booth (violin), Herr Schuberth (violoncello), Mr. H. A. Chapman (flute), and Madame Sievers (harmonium). Herr Schuberth conducted.

A CLEVER little comedy, by Mr. Burnand, entitled "No. 204," with some graceful music written by Mr. German Reed, has been produced with much success at Mr. and Mrs. German Reed's entertainment. It is exceedingly well sung and acted, by the Misses Holland and Braham, Messrs. A. Reed and Law. The programme also contains a new sketch by Mr. Corney Grain, illustrative of the troubles experienced by a young married couple at their first dinner-party, which enables the artist to exhibit his powers of imitation, and command of the pianoforte. Mr. George Gear is a very efficient accompanist.

ON the 18th ult. Mr. Theodore Drew gave a very successful evening concert at the Ladbroke Hall, Notting Hill, assisted by Miss Mary Davies, Miss Van Senden, Mr. Redfern Hollins, Mr. Stedman, Mr. T. Ley Greaves, Mr. Thurley Beale, vocalists; and Mr. George Clinton, clarinet; Mr. J. Munro Coward, American organ; with Mr. Julian Edwards, Conductor. The efforts of the *bénéficiaire*, both artistically and in the provision of an admirably selected programme, were highly appreciated by a large audience.

THE Concerts of Herr Hermann Franke, at the Royal Academy of Music, which concluded on the 8th ult., have been of so high a character as to make the lovers of classical music hope for a continuance of such model performances at the earliest opportunity. At the last concert the absence of Herr Wilhelmj, from indisposition, sadly deranged the programme; but a very excellent selection, including the solo playing of Herr Hausmann on the violoncello and that of the concert-giver on the violin, thoroughly gratified the large audience assembled.

THE third season of the Organ Recitals at the Bow and Bromley Institute, which concluded on the 30th April, has been in the highest degree successful, not only in regard to the attendance at each performance, but as evidencing the fact of the growing interest taken by our leading organists in the attempt to popularise the works of the

best composers for the instrument. The Recitals will be continued next season, when there can be little doubt that they will meet with even increased support and appreciation.

AN excellent concert was given by Mdlle. Ida Henry in the Concert-room of the Royal Academy of Music on the 15th ult. The principal feature in the programme was the artistic performance of the *bénéficiaire*, who, in Mendelssohn's Prelude and Fugue in E minor, a pianoforte Quartett of Schumann (in which she was ably assisted by MM. Viardot, Zerbini, and Daubert), Chopin's "Polonaise Brillante" (with Herr Daubert), and several other works of more or less importance, elicited warm and well-deserved applause. The vocalist was Mdlle. Redeker.

A SPECIAL Service in aid of the Choir Benevolent Fund will be held in St. Paul's Cathedral on Thursday evening the 28th inst. The Choir will consist entirely of professional singers, being composed of members of the St. Paul's, Westminster Abbey, and Chapel Royal Choirs, together with members of most of the Cathedral Choirs in England. The occasion being Coronation Day, opportunity will be given for an unusually fine rendering of Handel's "Zadok the Priest," which we hear is to be included in the Service.

WE regret much to announce the decease of the Rev. John Roberts, whose letter respecting the authorship of the tune "St. Mary" appeared in our last number. He was not only a zealous promoter of choral music in the Principality, but an able critic (two musical periodicals being under his editorship); and his judgment in matters connected with the art may be estimated by the fact of his being engaged as musical adjudicator in the *Eisteddfodau*, and most of the national festivities. He died at the age of fifty-four, after a brief illness.

MR. GEORGE SHINN, with the assistance of the St. Matthew's Choral Society, gave an evening concert at the Angel Town Institution, Brixton, on the 8th ult. The programme was of a varied and popular character, and was very well rendered, the solo vocalists being Miss Jessie Jones, Mr. Dudley Thomas and Mr. E. J. Bell; and the accompanist Mr. S. Fisher. Instrumental trios were contributed by Mr. James Turner (violin), Mr. H. A. Hawkins (violoncello), and Mr. Shinn (pianoforte).

THE Caxton Celebration will be appropriately inaugurated by a special Service in Westminster Abbey on the 2nd inst., at which Mendelssohn's "Lobgesang" will be performed as the Anthem. There will be a full orchestra and an increased choir, the whole being under the direction of Dr. J. F. Bridge, who has also contributed a setting of the Magnificat and Nunc Dimittis for the occasion. The service will commence at 3 o'clock and the Dean will preach the sermon.

THE City Temple Choral Society gave a very successful concert in the City Temple on the 17th ult. The programme consisted of sacred music only. The anthems and choruses were excellently rendered by the members of the Society, and the solos by Mrs. Parker and Mr. James were much appreciated. The tenor (whose name did not appear) was most deservedly encored for his excellent rendering of "Waltz, you, angels." Mr. Minshall presided at the organ and played with skill several solos.

THE mass of evidence communicated to us respecting the "Cuckoo's call" during the past month is just as contradictory as we should have supposed, some declaring that the notes are a major third, some a minor third, some a minor second, and others asserting that the sounds are too indefinite to be written down at all. We have inserted a representative letter on the subject, and must now release our correspondents from the duty of further criticism on the bird's performance.

THE members of the St. Michael's Choral Society, Southwark, under the conductorship of Mr. George Winfield, gave their second concert of the season in the St. Michael's Schools on Tuesday, the 1st ult. The programme consisted of part-songs, duets, and solos. The

go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the
 pp

Trip o'er the vil - lage green, trip, trip, trip o'er the vil - lage green.
 Trip o'er the vil - lage green, trip o'er the vil - lage green.
 o'er the vil - lage green, trip, trip, trip o'er the vil - lage green.
 vil - lage green, the vil - lage green, trip o'er the vil - lage green.

By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the

mf

moon we sport and play, With the night begins our day; While we frisk, the dew doth
mf
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
mf
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
mf
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
mf
 moon we sport and play, With the night begins our day; While we frisk, the dew doth
p
 fall, Trip it, lit - tle ur-chins all; Light - ly as the humming bee,
p
 fall, Trip .. it, lit - tle ur-chins all; Light - ly as the humming bee, the hum -
p
 fall, Trip .. it, lit - tle ur-chins all; Light - ly
p
 fall, Trip .. it, lit - tle ur-chins all; Light - ly
dim.
 the humming bee, the hum -
pp
 ming bee, the hum -
pp
 as the humming bee, the hum -
pp
 as the humming bee, the hum -
dim.
pp

ming bee, Two by two, and three by three, So we
 ming bee, and three by three, two by two, and three by three,
 ming bee, . . . Two by two, and three by three, two by two, and three by three,
 ming bee, Two by two, and three by three, two by two, and three by three,

mf *f* *p*

frisk with mer-ry glee, . . . so we frisk with mer-ry, mer-ry glee, we
pp e stacc.

So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
pp e stacc.

So we frisk with mer-ry glee, so we frisk with mer-ry, mer-ry glee, we
pp e stacc.

So we frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
tr *pp e stacc.*

frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with

mer - ry glee. All a-round in fai - ry ring, Thus we dance and thus we
cres.

mer - ry glee. All a - round *cres.*

mer - ry glee. All around, Thus we dance and thus we
p *cres.*

mer - ry glee. All a - round

p *cres.*

sing; Trip and go, to and fro, Trip o'er the village green; All a - round *dim.* *p*

Trip and go, to and fro, Trip o'er the green; All a -
dim. *p*

sing; Trip and go, to and fro, Trip o'er the village green;
dim. *p*

. Trip and go, to and fro, to and fro, Trip o'er the green; All a -
dim. *p*

d. *f* *dim.* *p*

in fai - ry ring, *p* Trip and
 - round in fai - ry ring, All a - round in fai - ry ring, Trip and
 All a - round in fai - ry ring, Trip and go, to and
 - round in fai - ry ring, All a - round in fai - ry ring, Trip and
p

go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the
 go, to and fro, trip and go, to and fro,
 pp f

Trip o'er the vil - lage green, the vil - lage green, trip, trip, trip o'er the
 o'er the vil - lage green, . . . trip o'er the green, . . . trip, trip, trip o'er the
 village green, trip o'er the green, . . . the vil - lage green, trip, trip, trip o'er the
 Trip o'er the vil - lage green, trip o'er the vil - lage green, trip o'er the .

rall.

green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 p rall.

principal vocalists were the Misses A'Bear, Tapp, Earthy, O'Bray, Collins, Messrs. Irons, Cooke, and Mott. Mr. J. Fimister, organist of St. Michael's Church, accompanied throughout the evening.

ON the 24th ult. a Concert was given at the Town Hall, Stratford, in aid of the Building Fund of the West Ham Infants' School. The vocalists were Madame Ernst and Mr. Stedman. Mr. H. J. Stark was much applauded for his admirable pianoforte-playing. There was an orchestra, under the direction of Mr. T. C. Hatton, and the accompaniments were played by Dr. Hinton and Mr. H. J. Stark.

ON Tuesday evening, the 8th ult., Haydn's Oratorio, "The Creation," was performed at the Trinity Presbyterian Church, Kentish Town, with great success. The principal singers were Miss Cattermole, Miss Wrenn, Mr. Monk, and Mr. Bridge; Miss Minnie Paul presided at the grand piano. The solos and concerted pieces were excellently rendered, and the chorus was both numerous and efficient. Mr. E. Cympton conducted with his usual care.

We regret to learn that Mdlle. Titien is seriously ill. She has undergone a painful operation, and is now lying in a precarious state. It need scarcely be said that the whole musical public will earnestly pray for the speedy recovery of an artist who has for so many years not only been a leading attraction on our operatic stage, but an indispensable requisite at all the principal musical performances in this country.

THE annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place on the 4th ult. at St. James's Hall, under the conductorship of Mr. W. G. Cusins. The principal vocalists were Mrs. Osgood, Miss Bolingbroke, Madame Patey; Messrs. Cummings, Guy, Wadmore, and Lewis Thomas. There was an excellent choir, and an efficient band led by Mr. Willy.

ORGAN Recitals by Mr. W. T. Best on the great organ at the house of Mr. Holmes, Primrose Hill, have taken place weekly during the past month. Varied programmes have been selected, much to the satisfaction of those who take pleasure in this branch of the art, and who enjoy but few such opportunities of gratifying their taste.

HANDEL'S Oratorio "Esther" was performed by the Brixton Choral Society, under the direction of Mr. W. Lemare, on the 14th ult. The vocalists announced were Miss Kate Thomas, Mdlle. Helene Arnini, Messrs. J. Merrington, J. R. Jekyll, and J. Hutchinson; Mr. J. G. Boardman presiding at the organ.

We have received from Mr. E. S. Palmer, of 30, Duke Street, St. James's, an etching of Herr Wagner by Leon Richeton. The characteristic features are well brought out, and the portrait will doubtless be appreciated by the many admirers of the master.

THE gross proceeds of the concert given on Easter Monday at the Albert Hall by Messrs. Nurdin and Peacock, in aid of the funds of the Cheesemongers' Benevolent Institution, amounted to £1,115 11s., which sum has been handed to Mr. John Corderoy, the treasurer.

WE understand that H.R.H. the Prince of Wales has been pleased to give his name as patron to the Choir Benevolent Fund.

A SERIES of Promenade Concerts, under the conductorship of M. Rivière, was commenced at the Queen's Theatre on the 19th ult.

REVIEWS.

Cinq-Mars. Opéra en quatre actes. Poème de Paul Poirson et Louis Gallet. Musique de Charles Gounod. [Schott and Co.]

M. GOUNOD has shown himself more willing to oblige his friend M. Carvalho than solicitous for his own reputation. On the accession of the manager to the throne of

the Opéra-Comique, the composer agreed to write for him an opera under conditions hardly allowing the best results. There was a real or fancied need for haste, and in six and twenty days after receiving the libretto M. Gounod had his score ready. We can admire the pluck and perseverance which alone made this result possible, and must look with satisfaction upon the fertility of ideas and fluency of expression to which the new opera bears witness. But whether the composer is justified in working under such conditions presents itself as a distinct question, the answer to which must be largely determined by the result of his labours. We do not censure Handel for writing the "Messiah" in three weeks, but were that oratorio a failure we should say of its author "Served him right." In like manner, whatever falling-off there may be in "Cinq-Mars" from the standard of M. Gounod's former works presents so much reason for blame as regards his submission to the circumstances imposed upon him.

The authors of the libretto were bold in undertaking to construct a book out of Alfred de Vigny's Romance. To make a drama from a novel is one of the most difficult of literary tasks; but to make a *lyric* drama with such materials is almost hopeless, because of the narrow limits entailed by musical exigencies. This, however, MM. Poirson and Gallet have done as successfully as could be expected, and their book may satisfy the French public, who know De Vigny's Romance well and are able to supply from recollection of its characters and incidents everything that the librettists were compelled to omit. But the case is different outside France and among those who do not keep themselves *au courant* with Gallic fiction. Our English public, for example, would have some difficulty in comprehending the operatic story. But it may be said that operatic stories are seldom comprehended. That is true, no doubt, and worth taking into account when estimating the chances of "Cinq-Mars;" but, on the other hand, the architect who, building a blind man's house, neglected symmetry and proportion, could scarcely plead the affliction of his employer in excuse.

The opera opens with a brief introduction beginning Adagio and containing a March (Andante) of solemn expression, destined to reappear at the crisis of the tragedy. Here is its leading phrase :—

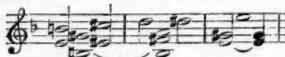


The curtain then rises upon the chateau of the mother of Cinq-Mars, who has been summoned to Court by the all-powerful Cardinal, and we hear the assembled guests debating whether he should cultivate the favour of King or Minister. In this chorus (for tenors and basses) we recognise M. Gounod's happiest style. Among the visitors at the chateau is De Thou, the most intimate friend of Cinq-Mars, who is questioned by him as to his evident preoccupation of mind, and charged with being the lover of Princess Marie de Gonzague, also a guest then present. Cinq-Mars admits the soft impeachment, and laments the fate that tears him from his idol. Going on to wonder what destiny awaits him, he opens a book at random to divine it from the first lines which meet his eye. Then the friends eagerly read, in alternate phrases, the following :—"The high priest said to them, 'Sacrifice to the gods,' and the people, regarding them in silence, saw upon their faces already a celestial radiance. Calmly the two martyrs held each other's hand. The youngest then said, 'I fear to see thy blood. Let me die first, O my brother.' 'It is right, O Gervais, that I come after thee, for I have greater strength to see thee suffer.' They were soon struck with the same sword, and their blood mingled in the same grave." Undaunted by this sinister passage, the friends exclaim, "To live or die, what matters! God will strengthen us against fate. So be it." At that moment Father Joseph, the Cardinal's emissary, enters, and his echoing "So be it" ends the scene. There is a great deal to admire in the duet of the friends, especially where the reading occurs, the monotone

of the voice gradually rising as the climax approaches, accompanied by a lugubrious figure:—



More and more intense becomes the passion till, at the reference to the blood of the martyrs, the subjoined phrase strikes the ear:—



and should be remembered as one of the *leit-motives* of the opera. Father Joseph has come to inform Marie that she is to marry the King of Poland, and an *ensemble* expresses the varied emotions with which the news is received. Passing this as containing nothing notable, and observing that at its close Cinq-Mars obtains from Marie the promise of a secret interview before they part, we come next to a chorus, "Allez par la nuit claire," of a simple unpretending character, and, after it, to the scene of the interview. Marie is the first to appear, wondering at the "audacious words" she has obeyed, and then breaking into an impassioned strain:—"O silent and resplendent night, fill my heart with thy peace and sweetness." Here M. Gounod is at his best. The music is not unsuggestive of that in which Marguerite ("Faust") at the window pours out her love-sick soul, and therefore its beauty at once finds acknowledgment. But, indeed, we know few things outside the love music of Wagner more sensuously exciting or more fascinating alike to ear and mind. Cinq-Mars now enters, declares his affection, and appeals for a favourable answer to the remembrance of the past. Here we come upon another representative theme:—



Faut-il donc oublier les beaux jours envolés Faut-il &c.

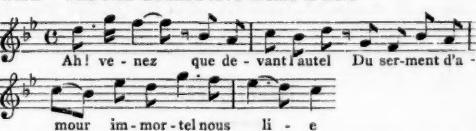
while the whole passage is remarkable for its acute expression. Marie, echoing the strain, bids Cinq-Mars be strong, for he is loved in return, and the act closes with a passionate though brief farewell.

The second act takes us to the Court of Louis XIII., and opens with a scene for Marion Delorme and the nobles, who sing her praises only to hear from the lady in return that the Cardinal contemplates exiling both her and her companion Ninon l'Enclos. One of the courtiers, Fontailles, thereupon expresses his idea of the condition of Paris without such fair attractions, doing so in a characteristic *chanson* with chorus, "On ne verra plus dans Paris." Taking advantage of their chagrin, Marion suggests revolt against the Cardinal, and invites her friends to a *fête* at which the project can be discussed. Passing over a short but brilliant March played while the king traverses the scene, we next find the courtiers congratulating Cinq-Mars upon his appointment as Grand Ecuyer; but our hero is happier than they know of, Louis having consented to his marriage with Marie, not suspecting the designs of his all-powerful Minister. The courtiers' chorus, "Ah! Monsieur le Grand Ecuyer," is one of the best things in the work, being full of spirit, point, and humour. As they depart, Marie enters, and in the course of their interview Cinq-Mars sings a Cavatina, "Quand vous m'avez dit un jour," declaring his resolve to overcome every obstacle, "si ce n'est la mort," that may hinder their union. This song is not remarkable, being, indeed, of a commonplace order. As it closes, Father Joseph appears, like an embodied spirit of evil. Again he delivers an unwelcome message with many expressions of regret. The Cardinal bids Cinq-Mars resign his pretensions to the lady's hand, albeit the King had given them royal sanction. Marie at once bursts into a passionate invective against Louis; her theme being accompanied by an energetic "figure" for the orchestra:—



At its close Cinq-Mars asks by what right the Cardinal so decrees, and declares he will not obey. The priest warns him that anger is a bad counsellor; but Cinq-Mars persists, and the scene ends with an energetic and exciting *ensemble*, the lovers declaring mutual constancy, while Father Joseph bids them look for a fatal *dénouement*. The next scene is laid at the house of Marion Delorme what time a *fête à la Watteau* takes place, and is introduced by an orchestral movement quite in the "powder and pigtail" style, one such as Rameau might have written. A dialogue for the hostess and Fontailles ensues, chiefly notable on account of a pretty accompanying theme for the strings. Following this comes the masque of "Clélie," with which Marion entertains her guests, and throughout which M. Gounod affects the style of the Watteau period. First we have a chorus and air, "Belle dont le sourire;" next a divertissement consisting of a Shepherds' Dance, a pantomime with chorus, "Aminthe est sauvage;" several ballet movements of a fanciful character, a sonnet, "De vos traits mon âme est nivâée," and an air and chorus, "Parmi les fougères." The music of all this we do not hesitate to call charming in its quaintness and old-world grace. M. Gounod has very happily caught the spirit as well as the form of his model, while the effect produced is heightened by contrast with modern surroundings. Moreover, the idea of the masque deserves approving recognition. It affords a relief to the prevailing gloom of the work, and relaxes the tension at which elsewhere mind and feeling are alike kept. The masque ended, very serious business begins. The courtiers disaffected to the Cardinal await the coming of Cinq-Mars, who presently arrives and delivers a spirited harangue, the burden of which is "The King reigns no longer. The Cardinal is master. It is time that king and country were avenged." All echo the cry in a short but energetic chorus, "Oui, le sang répandu nous demande vengeance;" after which Cinq-Mars proceeds to give details of his scheme, and the chorus is repeated with even more emphasis. As it ends, De Thou appears on the scene, and Cinq-Mars warns him to retire, but without avail. He will stand by his friend, while indignantly protesting against the alliance with Spain which forms part of the conspirators' project. In strong terms he begs Cinq-Mars not to be guilty of treason against his country, but the other conspirators demand the treaty, and the instant carrying out of their plot. Cinq-Mars consenting, the act closes with a repetition of the chorus "Oui, le sang répandu." Upon this part of the work M. Gounod has lavished all his care, not without good results, if, as we think, he has fallen short of the best. The music is always energetic and expressive, but it lacks individuality and never rises to the height of an inspiration. Luckily the dramatic interest is great, and the attention it claims diverts notice from shortcomings which otherwise could not be overlooked.

The third act opens with an orchestral introduction and chorus, "Le fanfare éveillée," which, being of a conventional hunting type, may pass without comment. Following it comes the trio of betrothal. The lovers determine, before separating, to consecrate themselves to each other, and Marie, guarded by De Thou, is brought to the appointed chapel, where she is joined by Cinq-Mars and those concerned with him in the dangerous enterprise upon which he has embarked. Beyond question the trio (for Marie, Cinq-Mars, and De Thou) ranks among the gems of the work. The true Gounod love-theme is here—



—with which is contrasted the solemn blessing of De Thou, given just when, with sinister purport, the phrase already quoted in connection with the martyrs reappears. Like most of the numbers the trio is not expanded, and when it ends we instinctively wish that M. Gounod had made more use of such materials. The betrothal takes place to

the music of the almost funeral march forming part of the introduction (No. 1), and as all retire from the scene to enter upon the revolt we hear once more the passionate theme of the trio. These proceedings have had an unsuspected witness in Father Joseph, who now comes forward, and in an air, "Dans un trame invisible," gloats over the fate that awaits Cinq-Mars. The music of the song is full of character and, properly executed, must make its mark. At the close Marie enters, to be accosted by the priest, who warns her against Cinq-Mars, whom he accuses of interested motives. Marie indignantly protests, but Father Joseph goes on to reveal the project upon which Cinq-Mars has entered, and to say that nothing short of her renunciation of his love can save the rebel from death. Marie remains firm, and the scene ends, after a passionate *ensemble*, with a suggestion of the now familiar, though always sinister, March. At this moment hunting music is heard behind the scenes, and presently the king enters to the strains which accompanied his first appearance. Louis begs a favourable answer for the envoy of the Polish ruler. Once more the dramatic situation becomes intense. Marie knows not what to do. Her own love, the muttered behests of the priest, and the wish of the king distract her, till Louis solemnly commands the ambassador to salute her as his queen. Then the joyous hunting chorus breaks forth again and ends the act.

We now approach the catastrophe. When the curtain rises for the last time it does so on the prison of Cinq-Mars and De Thou, who are under sentence of death. Cinq-Mars dwells upon his love, while his friend bids him think of heaven. But this he cannot do. The orchestra reminds us that he goes back to the scene of the first interview with Marie, and then he gives expression to his feelings in a Cavatina, "O chère et vivante image," the music of which, written in M. Gounod's most passionate style, ought to become popular both among professional and amateur tenors. The melody is most touching and expressive, while its accompaniment overflows with rich effects. Marie now appears, and the intense feeling of the Cavatina is carried on into a Duet, "A ta voix le ciel s'est ouvert." For the latter, however, we care much less than for the former. It has merit, but lacks the nobility of character demanded by the situation. Marie brings tidings of a project for the deliverance of the friends, which is to be attempted on the morrow, and at once Cinq-Mars becomes radiant with hope, exclaiming as the Princess retires, "My heart overflows with infinite joy." But the morrow never comes. Steps are heard without, and, as the gloomy March once more strikes the ear, the friends are summoned to meet their doom. Then they recall the reading of the extract, and repeat "They were soon struck with the same sword and their blood mingled in the same grave." Before passing out to the block, they offer a united prayer, "Seigneur, soutiens notre âme," the music of which is as simple and devotional as, under such circumstances, it ought to be. That done the March is again heard, and the curtain slowly falls as the prisoners are led away.

We need add but little to these details in the way of general remarks. "Cinq-Mars" is not one of M. Gounod's best operas, but it contains much music of high interest on the score either of absolute beauty or dramatic truth. The whole work therefore deserves attention, and we sincerely hope that some spirited *entrepreneur* will give English amateurs the opportunity of judging its merits.

God is our Hope and Strength. (Psalm xlvi.) Set to music for Soli, Chorus, Orchestra, and Organ, by C. Villiers Stanford. (Op. 8.) [Novello, Ewer and Co.]

THE composer of this Psalm is one of those young musicians who, either because they fancy themselves to be, or actually are, the possessors of great powers, attempt proportionate feats. We do not know all the seven works which precede it, but we are fully aware that Mr. Stanford has set himself a lofty ideal, and wastes none of his ability upon mere "pot-boilers." He is an earnest follower of the art, not, Judas-like, for the material good to be got out of it, but because being naturally an artist he cannot well help himself. We say this with boldness, since it is the only inference derivable from the fact that the young Cam-

bridge graduate works perseveringly at the creation of music which, while it may bring him future fame, can do little in the way of present profit. Here then we start upon good terms with our composer. Youthful enthusiasm in a noble cause is always pleasant to look upon, and even when it becomes the parent of rashness, and entails all the penalties of zeal in excess of knowledge, we regard it with kindly interest and wish it well.

Not without concern do we open the pages of this Psalm, for we have asked ourselves, Will it ostentatiously proclaim its independence of Mendelssohn, or reflect that master's style and spirit? One or the other seemed inevitable, it being difficult to imagine any one sitting down to write such a work without Mendelssohn before him, either as something to be avoided or copied. The author of "As the hart pants" takes up the whole field of psalmody in its most expanded and important form, so that to ignore him when labouring in the same department is as difficult as to be heedless of Sebastian Bach in the region of organ fugues. But Mr. Stanford has avoided Scylla without falling into Charybdis. True, his work gives some indication that he has studied Mendelssohn; but generally speaking we recognise in it a successful avoidance of mere copying—the slavish reproduction of another man's mode of thought and language. This is in itself justification enough for the production of the Psalm. Mr. Stanford has divided his work into five numbers, certain of which are so subdivided that changes of key, rhythm, or *tempo* occur with more than usual frequency. But, on the other hand, unity is secured by the now familiar device of employing leading *motives*, which, occurring again and again at proper times and under fitting conditions, give the entire musical structure the compactness and consistency of a logical argument. The chief of these *motives*—

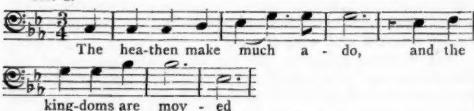
No. 1.



—is announced by the brass at the very outset, after the pattern set by Mendelssohn in his "Lobgesang," and by Schumann in his First Symphony. Here we have the central thought of the entire orchestral introduction (fifty-three bars), and also the theme of the opening chorus in fugue style: "God is our Hope and Strength." With reference to the contrapuntal writing in this number and elsewhere throughout the Psalm, we would suggest to Mr. Stanford the desirability of either avoiding mere counterpoint altogether in favour of the art which is descriptive rather than scholastic, or of giving counterpoint such a development and character as make it interesting *per se*. Fugues that are not fugues, and passages of imitation succeeding each other without design, have but small attraction and should be sparingly used; whereas counterpoint modelled on acknowledged forms and fully carried out *secundum artem*, while not incompatible with effects higher than those arising from technical skill, as many illustrious examples prove, exercise a power of which the musician may legitimately avail himself. In this particular instance we think Mr. Stanford would have gained by the introduction of a regular fugue—admitting the need of contrapuntal writing at all—employing the *ensemble* on the words "Therefore will we not fear" as an impressive climax. The *ensemble*, by the way, shows that its composer can handle masses with considerable effect gained by natural means. We may refer above all to the closing bars, in which, after much *sturm und drang*, the episode leads impressively to a resumption of the original theme and its contrapuntal treatment, which are this time presented with some considerable variations. No. 2, following No. 1 without a break, is a quartet *andante con moto*, in G major, having as its distinctive orchestral feature a series of flowing passages for strings, no doubt suggested by the words: "The rivers of the flood thereof shall make glad the city of God." The accompaniment throughout is picturesque and suggestive, and contributes equally with the voices to a happy result. In the vocal parts themselves there is not much to call for particular remark. They are

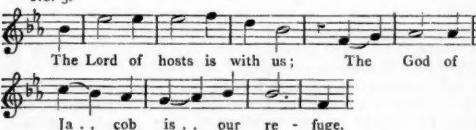
melodious and well written, without aiming at anything like sensational effects. No. 3 is a chorus in the key of C minor—"The heathen make much ado"—having a bold and striking theme—

No. 2.



—attended throughout by an impetuous rush of quavers for strings in unison. There are some happy touches in this movement, which, generally speaking, strengthens our opinion that Mr. Stanford has the making of a good descriptive composer, the more because its effects are gained without the use of exaggerated means. After a *rallentando* midway in the number, a passage occurs in full harmony which afterwards becomes important:—

No. 3.



The working of the theme No. 2 having been resumed, No. 3 appears once more as the subject of a Coda in the tonic major, made all the more emphatic and expressive by a change from 3-4 to C. Its cadence may be transcribed:—

No. 4.



No. 4 is a baritone solo in A flat major, "O come hither and see the works of the Lord," in the accompaniment to which the harp plays a prominent—we cannot but think a somewhat too prominent—part. We note one effective passage on the words, "He breaketh the bow," &c., but otherwise the solo strikes us as the weakest number of the whole, albeit there are such evidences of thoughtful design as the appearance in the orchestra of the leading theme No. 1. A short chorus, *più lento*, follows the solo in the same key, and to the words, "Be still then and know that I am God." Beginning *ppp* with voices in unison on the dominant, supported only by the horns, this impressive number works slowly through a grand *crescendo*, terminating, as far as the voices are concerned, on the dominant seventh harmony of the original key (E flat), and leading to a resumption of the opening theme (No. 1), with its contrapuntal treatment. Now, however, Mr. Stanford expands the subject and announces it as though a strict fugue were intended. But the strict fugal working of the theme is of less importance than are the episodic passages, and so far the number disappoints us. It is true that abundant precedents for such a plan as this might be found, but we contend that, when the resources of counterpoint are largely drawn upon in connection with a poetic text, the music to be successful must have an attraction of its own, arising from observance of some definite scholastic form, since in its very nature it can hardly be a vehicle of poetic expression. This theory mere desultory passages of imitation cannot of course satisfy. The *coda* of the "fugal chorus" is unusually expanded. First we have, *più lento*, the theme No. 3 in its second form, accompanied by triplets of crotchets for the higher wind instruments. Then the same subject is announced fugally, leads to the reappearance of No. 1, and at last itself reappears (*adagio*) in full harmony. With this the work ends.

The scoring of the Psalm is one of its best features, and affords evidence that Mr. Stanford has bestowed much attention upon this branch of his art. It is bright, picturesque, and striking throughout; thicker perhaps here and there than desirable, but showing none the less a happy fancy and considerable skill. We note an exuberance about it characteristic in some degree of the entire work, and natural to the composer's years. Youth no more in art than in the affairs of common life is able to restrain its impulses, and Mr. Stanford's music suggests to us some generous nature anxious rather to lavish the wealth of its sympathies than to measure them out according to the dictates of caution and wisdom. But time will cure this fault. Mr. Stanford, unless we be mistaken beyond common, has the right stuff in him. Let him also acquire a mastery over all the resources of his art, while forming his style by persistent study of the best models, and the promise of this Psalm will be abundantly performed.

The Nibelung's Ring. English words to Richard Wagner's "Der Ring des Nibelungen," in the Alliterative Verse of the original. By Alfred Forman. [Schott and Co.]

THE large degree of attention which has lately been drawn to the works of Richard Wagner renders it unnecessary to make any remarks here upon the poem of his last and greatest drama. Considered altogether apart from the music, it has from its purely literary merits no small claim to our notice. Both from the skill of its dramatic construction and from the beauty of its diction it is infinitely superior to the large majority of operatic *libretti*; indeed it seems almost an insult to describe it as a *libretto* at all. It is rather a grand tragic poem, which (in spite of its author's theories) may be regarded as complete in itself even without the music.

Before speaking of Mr. Forman's English version it may be well to explain, for the benefit of such of our readers as have not studied the subject, wherein consists the peculiarity of the alliterative verse which Wagner has chosen as the most fitted for musical purposes. It is a species of verse in which the accented syllables begin with the same sound or sounds. There is no attempt at rhyme, though it is of course possible for rhyme to be combined with alliteration. Sometimes two different consonant sounds in one line are answered by two corresponding ones in the next. A short extract will make this clear to our readers, and, to assist them, the sounds in which the alliteration is contained are printed in italics. We take as our specimen the commencement of Loge's narrative in the second scene of the "Rheingold":—

So weit Leben und Weben
in Wasser, Erd' und Luft,
viel frug' ich,
jorschte bei allen,
wo Kraft nur sich röhrt
und Keime sich regen :
was wohl dem Manne
mächtigend dunk'
als Weibes Wonne und Werth?

The advantage claimed by Wagner for this species of verse is that, being so thoroughly rhythmical, it best adapts itself to musical rhythms, and that thus the connection between the music and the poetry becomes closer than would otherwise be possible. How far this theory is correct everyone who knows the music of "Der Ring des Nibelungen" can judge for himself; for ourselves, without going so far as to say that this is the only kind of verse suitable for music, we can at least express the opinion that, to judge from Wagner's management of it, it certainly possesses great advantages.

It will be seen, on the other hand, that the composition of a long poem under such restrictions must needs be a task of no ordinary difficulty; but it is not easy to realise the amount of labour involved in the reproduction of such a work in another language. Unless the alliteration be preserved in the translation, the whole spirit of the poem evaporates; and the necessity for preserving this feature must at times lead to a somewhat free rendering of the original idea, for the very obvious reason that, where two German words begin with the same letter, their English equivalents will in the large majority of cases not do so,

and it will become needful to substitute others. None but a genuine enthusiast would have dreamed of undertaking so Herculean a work as this translation; and that Mr. Forman is such an enthusiast the history of the book now before us proves. His English version was originally printed for private circulation; the "Rheingold," the "Walküre," and "Siegfried" as long ago as 1873, and the "Götterdämmerung" in 1875. With his earliest attempts the author was however not satisfied; and, before publishing it, the entire work has been revised, and to a very large extent rewritten. A copy of the earlier edition lies before us, and a somewhat careful collation with the more recent version has filled us with admiration of the extraordinary amount of pains taken with the work, and astonishment at the ingenuity of the translator in frequently finding two equivalents for the same German sentence quite unlike each other, and yet both in alliterative verse, and moreover in the same metre as the original, so that the English text can be sung to the music. If any reader wishes to form for himself a notion of the difficulty of the task, let him merely try to render into English in the same metre and with alliteration the few lines quoted above. We give Mr. Forman's translation of the passage, not because it is the happiest specimen that might have been selected, but because it is fairly representative of the average ability shown throughout, and further because it will afford those who are familiar with the German language the opportunity of comparing it with the original. It will be needless, after what has been said above, to mark the alliterations.

Where life is to be lit on,
in water, earth, and wind,
I asked always,
sought without end,
where forces beset,
and seeds are unfettered,
what has in mind
of man more weight
than woman's wonder and worth?

It would be of course perfectly easy for a stickler for literal accuracy to find flaws in the above lines. He might say that "Weben" is not translated at all, that "sich röhrt" does not mean "beset," and that "wonder" is certainly not an equivalent of "Wonne." But this would be a most unjust method of criticising; and we simply mention these points to show that we have not overlooked them. What we maintain is that the general meaning and spirit of the passage are faithfully reproduced; and, under such limitations as the translator has imposed upon himself, this is all that can reasonably be expected.

Students of German will of course prefer to read Wagner's splendid poem in the original tongue; but others will doubtless be glad to know of the existence of an English version which can be honestly recommended as giving an excellent idea both of the spirit and form of the work. It is only necessary to add that the volume is carefully printed in a neat and portable form. We venture to predict for it a large sale.

Letters from Bayreuth Descriptive and Critical of Wagner's "Der Ring des Nibelungen." With an Appendix. By Joseph Bennett, Special Correspondent of the *Daily Telegraph*. [Novello, Ewer and Co.]

We scarcely remind those who were present last year at the Wagner Operatic Festival at Bayreuth that amidst so exciting a scene, and under the oppressive effect of a heat almost unprecedented, the letters despatched by the London correspondents of the daily newspapers could scarcely be expected to do more than form a vivid record of the events as they passed, with a hastily sketched outline of the impressions they produced upon the writers. On perusing, however, this little volume of the collected articles on the subject by the correspondent of the *Daily Telegraph* we were struck not only with the orderly manner in which the materials are arranged, but by the ripeness of the author's opinions, which, whether they agree or disagree with those of the reader, cannot but be looked upon as the honestly expressed convictions of one who earnestly strives, according to his best judgment, to uphold the highest principles of art. A sweeping reform

such as that put forth and partially carried out by Wagner is neither to be admitted nor rejected without due consideration; and it is much to the credit of Mr. Bennett that, instead of ranging himself under the banner of a musical "party," he discusses the question solely on its own merits. Whilst freely commenting upon the weak side of Wagner's theory, he boldly acknowledges that he has a formidable opponent to wrestle with. His principles, he says, "so gravely and powerfully advanced, so unreservedly accepted by thousands whose judgment commands respect, and so important that their formal illustration occupies the mind of the civilised world, are at least entitled to serious treatment." Assuredly they are; and those who read these conscientious and carefully considered letters will agree with us that, however their writer may occasionally differ from the views of the "Musician of the Future," he never forgets the respect due to his undoubted genius.

Bourrée, for the Pianoforte, composed by Stephen Jarvis. [Novello, Ewer and Co.]

The good solid writing in this Bourrée reflects much credit upon its composer, who has no doubt experienced the difficulty that all modern imitators of a past style find of striking out anything really original. The bold diatonic harmonies, however, are thoroughly in keeping with the character of the composition, the theme in the subdominant, with its imitative passages, being especially worthy of commendation. We shall be glad to see Mr. Jarvis exercise his talents upon a piece less conventional in form.

FOREIGN NOTES.

THE music-season 1876-77 is drawing to a close in Germany. Most of the principal concert institutions have already given their concluding performances, and one by one the *coryphées* of opera are taking their annual leave of absence in search either of repose from past fatigue or of fresh triumphs abroad. Among those singers whose vocal powers seem to be sustained rather than impaired by constant use may be mentioned the tenor Herr Wachtel, who, after his recent brilliant success at Berlin, has appeared with equal *éclat* in a series of operatic performances at Cologne, and will, it is now positively affirmed by German papers, shortly reappear in London, he having, it is said, accepted an engagement under very favourable conditions at Her Majesty's Theatre. Another "star" of opera of whom we have heard but little of late years, Madame Pauline Lucca, has been giving a series of "farewell performances" both at Munich and Vienna before crowded houses. The Viennese papers, however, express the hope that these "last notes" of the great dramatic singer may be classed with the "final" effusions of the poet, and that she will ultimately recall her decision for the benefit of operatic art. At the latter establishment—the Imperial Opera House at Vienna—repeated representations of Richard Wagner's "Die Walküre," the second part of the Tetralogy "Der Ring des Nibelungen," have resulted in a steady increase of the respective audiences, the attendance on the first night of its production having been somewhat limited. A correspondent of the *Allgemeine Deutsche Musik-Zeitung*, in recording the fact, adds that just those portions of the work which on first hearing were accepted merely as logical though tedious necessities for the development of the music-drama are beginning to engage the special attention of the musical public. Much praise is bestowed upon Madame Ehnn for her admirable impersonation of the character of *Sieglinde* (represented at Bayreuth by Mdlle. Josephine Scheifzky, of Munich). During the coming autumn a complete performance of "Das Rheingold" will take place at Vienna for the first time since the Bayreuth Festival. We hear, on the other hand, that the town of Leipzig has obtained from the poet-composer the exclusive right for the performance in North Germany of his entire work, the Tetralogy above mentioned. At Berlin the same composer's opera "Die Meistersinger" was recently performed by special desire of the Emperor of

Brazil, a monarch who takes a lively and intelligent interest in all the phases of modern artistic strivings and development.

During the cyclus of concerts just completed at the Gewandhaus of Leipzig no less than twenty-two symphonic works, twenty-one overtures, nineteen concertos for various instruments, and six choral works with orchestral accompaniment, besides a number of vocal and instrumental solos, were produced, many of them emanating from the pen of contemporary composers, a fact which speaks well of the activity displayed by that excellent institution. The programme of last year, which included a series of historical concerts, was however departed from this season, when this interesting experiment was not repeated. The *Stern'sche Gesangverein* at Berlin—an institution which under the masterly direction of Herr Julius Stockhausen occupies an eminent position in the musical life of the Prussian capital—has lately given three excellent performances of Beethoven's *Missa Solemnis*. A curious instance is recorded in the *Allgemeine Deutsche Musik-Zeitung*, of the conductor's versatile talent, and his energetic application to the office of a leader—who, if properly filling his post, ought to represent, for the time being, the personification of the work which his *bâton* directs. It appears that on the occasion of the third representation of the Mass, Herr Ernst, to whom the tenor solos had been allotted, failed to make his appearance until after the "Gloria;" and meanwhile Herr Stockhausen not only directed the difficult work, but himself supplied from the conductor's desk the absent tenor. It is hardly necessary to add that the public were not sparing in their hearty acknowledgments of this double performance.

A great gathering of musicians and members of the German *Allgemeine Musik-Verein* took place at Hanover, during the 19th and 24th ult., under the patronage of the Emperor of Germany. A series of concerts was to be given on the occasion, including among others the following works: Liszt's "St. Elizabeth," Berlioz's "Sinfonie fantastique;" organ compositions by Bach, Matthison, Hansen, and Ritter; as well as instrumental soli by Saint-Saëns, Raff, Liszt, and others. Among operatic representations selected for the same occasion may be instanced Byron's drama "Manfred" with Schumann's music; "Jery und Bâtele" (to Goethe's text), by Ingeborg von Bronsart; and an opera by Peter Cornelius, entitled "Der Barbier von Bagdad." A number of excellent artists were among the executants.

Music Festivals will be held during the present summer both at Salzburg and Breslau; at the last-mentioned town scenes from Gluck's "Armida" and from Wagner's "Götterdämmerung" will form interesting features of the programme. The idea of the Salzburg Festival emanates from the International Mozart Institution, and the greater part of the performances will, it is expected, consist of works by that master.

At the Court Theatre in Dresden Beethoven's "Fidelio" was the other day performed for the hundredth time, showing an average of less than two performances a year since its first representation in 1814 at Vienna.

Herr Tichatschek, the veteran tenor and dramatic artist, for many years associated with the Royal Opera at Dresden, will shortly celebrate his seventieth birthday, on which occasion a testimonial is to be presented to him by his numerous friends. Those who, like the writer, have heard him some ten years ago as *Max* in "Freischütz" or as *Tannhäuser* in Richard Wagner's Opera of that name, can testify to the fact of his being one of the most remarkable instances of retaining to a relatively advanced age the possession of exceptional vocal and dramatic powers. He was the first to interpret the character of *Tannhäuser*, or, as the modern phrase goes, he "created" that part.

The statue of Marschner, erected in front of the Royal Theatre at Hanover, will be inaugurated at the beginning of this month; it is the work of the sculptor Hartzler.

At the Théâtre National de l'Opéra in Paris, M. Massenet's new operatic work, "Le Roi de Lahore," was performed for the first time on April 27. The young composer has already attracted the attention of connoisseurs by several orchestral works, and especially by his

Oratorio "Maria Magdalena," and his Opera was looked forward to with intense interest in musical circles. The new work—the plot of which is laid in India at the time of its conquest by the Mussulmans—is skilfully arranged by the librettist, M. Louis Gallet, and readily lends itself to the display of elaborate scenery and costumes, in the splendid realisation of which no effort has been spared on the part of the managers. The result was a complete success for the composer, whose music is said to be full of dramatic power and skill in its orchestration; the incidental ballet-music, in which some original Indian tunes have been made use of, is likewise much admired. The Paris Press, while speaking generally in terms of praise of this new work of one of the representatives of "Young France," is however divided in the estimation of its merits *en détail*, and *Le Menestrel* discerns in it too much of Wagnerian leanings, of which M. Massenet has before this been suspected. The journal referred to concludes its analysis of "Le Roi de Lahore" with these words: "If the author has the courage to criticise himself, and the strength of mind to disengage himself from *certain influences*, he will be cherished by France not only as a great musician—which indeed he already is—but also as a dramatic composer of the first order."

A new Opera entitled "Le Bravo" was brought out at the Théâtre-Lyrique of Paris with moderate success. It is a first dramatic work of a young composer, M. Salvayre, who seems to have founded his style upon Meyerbeer, Verdi, and Gounod.

M. Gounod has ceded the right of representation in Italy of his Opera "Cinq-Mars" for the sum of 30,000 fr.

Madame Arabella Goddard has met with a most flattering reception in Paris, where the performances of that eminent English artist have been much admired. She gave several recitals at the Salle-Pleyel before most appreciative audiences, and the journals are full of praise with regard to her brilliant executive powers and versatile talent.

The Directors of the Gewandhaus Concerts at Leipzig have presented that gifted singer Madame Peschka-Leutner with a handsome bracelet in recognition of the distinguished aid rendered by her appearance in numerous concerts of that institution. The bracelet has engraved on it the old motto of the Gewandhaus: "Res severa est verum gaudium." Madame Peschka-Leutner has recently given a series of concerts in various towns of Germany in conjunction with Mr. Oliver A. King and Miss Clara Meller, both pianists from London. The *journée* was a most successful one, and the artists are spoken of in most flattering terms by the local Press wherever they went. Mr. King on several occasions introduced some of his own compositions to the German public.

M. Saint-Saëns' Oratorio "The Deluge" was performed not long ago at the Grand-Théâtre at Antwerp, producing a great impression. The composer, who was present, became the object of quite an ovation on the part of the numerous audience.

Hector Berlioz, the most unpopular composer with the Parisians during his lifetime, seems suddenly to have come into public favour. His "Damnation de Faust" has now been performed several times at the Châtelet, and on the last occasion no less than six numbers had to be repeated.

Wagner's "Walküre" was performed on April 3 at New York, and in spite of many deficiencies its representation created a most powerful impression. Mdlle. Pappenheim impersonated Brünnhilde.

We hear that a new theatre is to be erected at Tiflis after the design of the National Theatre at Bayreuth.

The opening of an Academy for the scientific cultivation of music at Calcutta is a fact worthy of notice. The founder is the musical *savant* Raya Sourindro Mohun Tagore, and the young institution numbers at present sixty pupils. Instruction both theoretical and practical is imparted by eight professors.

M. Ambroise Thomas' Opera "Mignon" was lately performed for the first time at Madrid. According to the *Correspondencia d'España* the work achieved a great success, to which the excellent singing of Mdlles. Rigel and Ory very materially contributed.

On the 26th of April died at Paris Louise Bertin, composer, author, and painter. She was a pupil in musical composition of M. Fétis, and among her operatic works may be mentioned "Esmeralda," "Guy Mannering," and "Faust." She was the daughter of M. Bertin the elder, founder of the *Journal des Débats*.

MUSICAL DEGREES AT CAMBRIDGE.

(From the *Cambridge University Reporter*, May 15.)

The Syndicate appointed March 22, 1877, "to consider whether any and if any what change should be made in the Musical Examinations of the University and in the requirements for Musical Degrees, and to report thereon to the Senate before the end of next Michaelmas Term," beg leave to make a first report to the Senate as follows:—

A. The Syndicate observe that under the existing regulations for obtaining a degree in music no provision is made for testing the literary and scientific qualifications of the candidates. They think it undesirable that a University degree in music should be obtainable by persons of whose general culture the University has received no evidence. They therefore recommend:—

That no candidate be admitted to the examination for the degree of Mus. Bac. unless

(a) He have passed Parts I. and II. of the previous examination;

Or (b) produce evidence of having satisfied the examiners in one of the "Senior Local Examinations" of the University* in English grammar and arithmetic; in two at least of the subjects in section B (English history, geography, a work of some standard English writer, and political economy), and in the English essay; in one of the subjects of Sections C and D (viz. Latin, Greek, French, or German); and in Section E (Euclid and Algebra);

Or (c) produce a certificate of having satisfied the examiners in one of the "Higher Local Examinations" of the University;

Or (d) produce the certificate of the "Oxford and Cambridge Schools Examination Board."

Having regard to the case of candidates who have already applied for examination under the existing regulations, and whose age or professional pursuits may make the production of the above certificates a matter of difficulty, they recommend:—

That the above certificates, &c. be not required in the case of candidates who present themselves for examination before the end of the Easter Term, 1879, being at the time of such examination over thirty years of age.

B. With regard to the examination for the degree of Mus. Bac. the Syndicate recommend:—

That the examination for the degree of Mus. Bac. consist of three parts—

(1) A preliminary examination in
(a) Acoustics,
(b) Harmony,
(c) Counterpoint.

(2) The exercise.

(3) A more advanced examination in musical science; and that no person be accepted as a candidate for the second or third part of the examination until he has qualified in the previous part or parts.

C. The Syndicate recommend:—

That a Board of Musical Studies be appointed, the duties of which shall be to arrange, subject to the approval of the Senate, the details of the above and other University Examinations in Music, to consult together from time to time on all matters relating to the actual state of musical studies and examinations in the University, and to prepare, whenever it appears to them desirable, and lay before the Vice-Chancellor, a report to be by him published to the University. That such board shall consist of the Professor of Music and six other persons nominated by the Council and elected by the Senate, of whom three at least shall be members of the Senate or Doctors of Music of the University. Of these six two shall retire annually on the 20th day of November in every year (commencing with Nov. 20, 1878), and their places be supplied by election at the next ensuing Congregation.

D. The Musical Examinations of the University are at present conducted by the Professor only. The Syndicate recommend:—

(1) That the examinations for the degree of Bachelor of Music be conducted by the Professor, assisted by two or more Examiners nominated annually by the Board of Musical Studies (or, if there be no such board, by the Council), and elected by the Senate, of whom one at least shall be a member of the Senate, or a Mus. Doc. of the University; and that each examiner so appointed receive from the University chest the sum of £10 for each part of these examinations in which he is engaged.

(2) That the examinations for the degree of Doctor of Music be conducted by the Professor, assisted by two or more examiners nominated annually by the Board of Musical Studies (or, if there be no such board, by the Council), and elected by the Senate, of whom one at least shall be a member of the Senate, or a Mus. Doc. of the University.

E. The Syndicate recommend that the regulations contained in Parts A., B., and D. of this report be applicable to the next examination for musical degrees held by the University, and that the dates of such examination together with the schedule of subjects be announced by

the Board of Musical Studies (or, if there be no such board, by the Professor of Music) before the end of next Michaelmas Term.

F. The Syndicate recommend that in lieu of the fee of £8 paid to the University chest at the time of taking the degree of Mus. Bac. each candidate on presenting himself for the first part of the examination for the degree of Mus. Bac. pay to the Registry the fee of £3 3s., and the same on presenting himself for the final part of the examination, and that on presenting himself for the degree he pay to the University chest the sum of £3.

G. The Syndicate have had under their consideration the fact that beyond the lectures of the Professor the University gives at present no encouragement whatever to the study of music as a science. They are of opinion that it is undesirable that this Faculty should continue to occupy such a comparatively nominal position in the academic system, and they think that if the examinations recommended in part B. of this report should be approved by the Senate a favourable opportunity would be afforded of recognising this study to the extent of admitting it as the subject of an additional special examination for the ordinary B.A. degree. They therefore recommend that—

A student who has passed the previous and the general examinations, and is in his ninth term of residence at least, having previously kept eight terms, shall on passing the preliminary examination in acoustics, harmony, and counterpoint prescribed in Section B (1) be entitled, when he has kept nine terms, to receive the degree of Bachelor of Arts.

E. ATKINSON, Vice-Chancellor.

S. G. PHEAR.

G. A. MACFARREN [with the exception of the words "a member of the Senate or" in Section D paragraphs (1) and (2).]

E. W. BLORE.
SEDLEY TAYLOR.
COUTTS TROTTER.
GERARD F. COBB.
A. W. SPRAITT.
J. W. CARTMELL.
R. PENDLEBURY.

(From the *Cambridge University Reporter*, May 22.)

Saturday, May 19, a meeting was held for the discussion of the Report of the Musical Examinations Syndicate.

The Vice-Chancellor was sorry to say that the Professor of Music dissented from one small part of the Report. He had asked the Professor to be so good as to state his reasons, and he had received from him the following letter:—

7, Hamilton Terrace, London, N.W.

MY DEAR MR. VICE-CHANCELLOR,—Not in the hope of changing the views of the gentlemen I have met on the Syndicate, but to justify my dissent from one expression in the report, I must trouble you with my reasons, which are the result of many years' reflection and of frequent consultation with musicians. I venture to wish for the omission of the words "a member of the Senate or" because I am firmly convinced that it is more than desirable—it is necessary for the honour of the University and the welfare of music—for every person who officiates in the musical examinations to be a musician of proved competency. The words against which I offer a protest open the possibility, however improbable, of the appointment as examiner of some Physician, or other man of extraneous learning, to be subject to whose inquisition would be painful to any one whose life and best energies had been devoted to the widely comprehensive study of music. The distinction between non-professional and professional followers of an art are very fine, but most obvious; no book-learning, but the constant habit of producing, can alone make an artist, and the constant habit of tuition can alone make a teacher. This is because the daily observing of faults in others sharpens perception of right and wrong, and the daily working of art-problems is the sole experience of the means of avoiding error. As little would I trust the life of a friend to a physician whose knowledge was acquired wholly outside the medical profession, as I would a score to an examiner whose musicianship was not his all-absorbing occupation. The case is different certainly in theology and perhaps in law, where the subject is finite and changeless, from what it is in those studies which are constantly enriched by additions whose truth can but be tested by the continual habit of practical application. To enlarge upon the uses of other institutions than Cambridge might be personal, and would thus be untimely and far from my purpose; but I am bound to state the deep-rooted reason for my dissent, to make the Cambridge musical degrees most highly respected, musicians must be assured against the

* Students above the age of eighteen may be admitted by the Local Examinations Syndicate to the Senior Local Examinations under the power given by Grace of June 3, 1865.

participation of amateurs in the investigating of their professional pretensions. My sincerity may I trust serve as apology, if need be, for any warmth of expression in the above, which I must ask you, if you please, to submit to the Council together with the Syndicate's report.—I am, my dear Mr. Vice-Chancellor, faithfully yours,

G. A. MACFARREN.

The Rev. the Vice-Chancellor.

Mr. Sedley Taylor held that musical degrees conferred without residence were an anomaly which might advantageously be got rid of altogether; but that, if they were to be retained, additional requirements such as those recommended by the Syndicate ought to be adopted without delay. It was most desirable to insist on a preliminary educational test. If the present regulations continued in force there might soon be a class of graduates inferior in general culture to persons who had simply passed the University Local Examinations. In fact, however, the imposition of some such test was no longer a matter of option. Other Universities which conferred musical degrees, such as Oxford, Dublin, and London, had already determined to require a literary qualification, and Cambridge must either take a similar step or prepare to welcome all the worst-educated candidates, who would be deterred from applying elsewhere by the preliminary tests there exacted. This was no theoretical apprehension: an unprecedently large number of applications for the next examination had already been received by the Professor of Music, in great part, doubtless, from aspirants who were anxious to get into the only port still free from blockade, and avoid unpleasant overhauling of a dubious cargo. To stop an ugly rush of this kind the University must adopt measures in the direction of the Syndicate's report. He felt very strongly the advisability of introducing the Acoustics of Music into the examination for the Mus. Bac. degree. The term "theory of music" was a misleading misnomer. Such subjects as harmony, counterpoint, fugue, &c., commonly embraced by it, were mere classifications of chords and progressions. Acoustics was alone entitled to be called a "theory" of music, as supplying an immovable basis in laws of Nature on which to rear a superstructure of Art. The essential elements of music, pitch, quality, concord and discord, were absolutely controlled by ascertained laws of great beauty and simplicity, which were capable too of fairly complete popular exposition. A knowledge of these laws would not be without direct value to the practical executant, from the careful attention to minute shades of pitch which his use of acoustical instruments such as the monochord and the resonator would necessarily entail. But to the teacher of music the benefit would be far more decisive. No branch of education probably was more completely under the sway of unreasoning routine and traditional dogmatism. An acquaintance with the laws of sound would make clear in the teacher's mind what was too often extremely obscure, viz., the distinction between consequences flowing directly from immutable physical laws and mere conventional rules possessing no sanction save that of established usage. In this, and in other ways, a knowledge of acoustics would render the teaching of music more intelligent and educationally valuable, and would tend also to emancipate the subject from arbitrary restrictions with which it was still encumbered. On these grounds he cordially supported the introduction of a branch of study on which he felt justified in speaking with some confidence. He would next refer to the proposal put forward in Professor Macfarren's letter. Its opening statement, that the examiners in music ought to be "musicians of proved competency," would, taking those words in their usual sense, be open to no other criticism than this, that a Cambridge Board of Studies, or the Council of the Senate, could be safely depended upon to make no appointment in which this condition was not fulfilled. But it was clear from the later part of the letter that by these words Professor Macfarren meant members of the musical profession, and that what he desired was to bar the possibility of any person other than a professional musician being appointed to examine in music. The difficulty of defining a professional musician with the precision necessary for the purposes of a formal University regulation would alone go far to render such a proposal inadmissible. Moreover, it would be inconsistent with the usage of the University, which had not required that examiners in other branches should have any professional connection with them. The examiners in the two great triposes were not necessarily persons who gained their living by teaching mathematics or classics, and such a restriction would be obviously disadvantageous and have no chance of adoption. It was not the business of the University to issue licenses to professional practitioners in music, but to attest the possession of a sound independent knowledge of the subject. The Senate would therefore do wisely to take a less restricted view than that advocated by the Professor of Music. As a step towards a juster recognition of the study of music as an independent branch of liberal education he warmly supported the proposal to allow that subject to count as one of the portals to an ordinary B.A. degree.

Mr. Cobb would add a few remarks to those made by Mr. Sedley Taylor, with which he thoroughly agreed. He was sorry he could not endorse the exception taken by Professor Macfarren to the Report. He ventured to think, however, that the Professor's letter was the result partly of his less intimate acquaintance with the rules and precedents of our academic system, and partly of his regarding the proposed changes in the sole light of their bearing on extraneous candidates for degrees. He seemed in fact to have written far more as the Principal of the Royal Academy of Music than as the head of the University Faculty. The excision of the words to which the Professor took exception would of course be technically insufficient to meet his views, for the Senate would still be free to appoint non-members to examine. It was against all precedent to stipulate for "proved competency" in examiners: the ordinary method of their appointment was the guarantee for this, and the body which had been fortunate enough to secure the services of so competent a Professor would be the last to neutralise their choice by giving him incompetent colleagues. On the other hand, in the case of a subject where there might be a tendency for some time to come to select non-academic

examiners, there was an absolute necessity for the co-operation of at least one person possessing a proper familiarity with ordinary examination and other academic routine. Had the Syndicate recommended leaving things as they were the case would have been different; but their main object had been to make the Faculty really, what it was nominally, an Academic Faculty, and endeavour to encourage the scientific study of music within its own precincts, instead of being the mere source of professional passports. Professor Macfarren's letter left this main object entirely out of sight, and this very fact seemed to make the precaution objected to by him additionally necessary. Moreover the introduction of Acoustics, a subject with which few, if any, strictly professional musicians were at present acquainted, and which the Professor himself seemed to regard as "extraneous" even to the "widely comprehensive study" of music, would necessitate (for this branch of the examination) a non-professional appointment. It was not found that candidates for our degrees in law or medicine experienced such susceptibility on being examined by law examiners or physiologists not actually earning their living as barristers or surgeons, as the Professor seemed to apprehend for the musical candidate. Moreover were the Professor's view adopted, and no one eligible as examiner unless the "teaching" of music were his "all-absorbing occupation," it would exclude some who from the very fact of their freedom from professional engagements might be all the more absorbed in such studies, and therefore competent to examine.

With regard to making the preliminary examination an avenue to the ordinary degree, it might possibly be thought by some that the University did enough for the encouragement of musical study here by giving special musical degrees. Unfortunately, however, these degrees were not generally regarded in their proper light, but were viewed with disfavour as being somewhat distinctively professional. It was therefore necessary to provide for our undergraduate students some other stimulus. As an illustration of this he would mention the case of an undergraduate of his own college, whose father had objected on these grounds to his becoming a candidate for a musical degree, but who was quite ready to become a candidate for a musical special.

CORRESPONDENCE.

THE TUNE "ST. MARY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—This tune has not been traced to any earlier source than Pry's "Welsh Psalter," 1621. If Mr. Roberts refers to the index prefixed to the Rev. Henry Parr's "Church of England Psalmody" (Novello, 1877), he will find all that is known on the subject at page 33 under "Prys," and at page 47 under "Playford." He will there see that the name "Hackney" is found in Playford's "Introduction," 1674, and therefore that the supposition that the tune was written by Rathiel originated in its bearing the name "Hackney," not that the name "Hackney" was given to the tune because it was believed to have been written by Rathiel.—Yours faithfully,

G. A. C.

May 4.

[Our correspondent will, we are sure, be pained to find, on reference to a paragraph in our present number, that the writer of the letter to which he kindly replies has died during the past month.—*Ed. MUSICAL TIMES.*]

THE CUCKOO'S CALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to add my testimony in favour of "Mus. Bac.'s" theory as to the major third in the cuckoo's note or call? Public attention was called to this question some years ago, and I then stated what I reiterate now—though I am afraid I shall be pronounced bold—that the cuckoo's note on its arrival and for some little time afterwards is a *major third*, and (I know there will be plenty of cavillers) generally from E to C. My duties have led me to travel about the country a good deal, and I have repeatedly tested this with a tuning-fork. The call afterwards wanders into something like a *minor third*, but rarely accurate; and finally gives way, late in the summer, to a confused call which is neither a major second nor any other interval in music that can be named. If this letter could be published at once your readers might have ample opportunity of judging for themselves of the correctness of my statement. Unfortunately by the 1st of June the call may be in its transition state.—Yours, &c.,

THOS. SMITH,

Organising Choirmaster to the "Church Music Society for the Archdeaconry of Sudbury."

Bury-St.-Edmunds, May 17, 1877.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. J.—THE MUSICAL TIMES is duly registered for transmission abroad.

J. JONES.—Apply to the Clerk of the Schools, Clarendon Buildings, Oxford.

ALPHA.—We should recommend you to procure good strings, either Paduan or Roman.

JOHN WALKER.—Mr. Hullah's pamphlet "The Duty and Advantages of Learning to Sing" is out of print, and we do not know where a copy can be procured.

SUSSEX.—The quoted passages should be practised with each hand separately, and afterwards put together. We should not recommend any attempt to measure the two phrases note by note.

N. E. S., HARMONY, and other correspondents are informed that we cannot recommend books for the study of the various branches of the art.

was an excellent accompanist.—A Chamber Concert in connection with the Royal Society of Artists took place on Saturday the 10th ult. The performers were Miss Emma Beasley, solo vocalist; Messrs F. Ward, S. Blythe, and W. F. Roden, strings; Mr. H. Warling (from Leipzig), piano; and Mr. T. Anderson, Mus. B., director and accompanist.—On the 15th ult. Gould's *Messe Solennelle* and a selection of sacred music were given in Lodge Road Chapel. The solos in the Mass were rendered by Mrs. Bellamy, Mr. Coley, and Mr. Jno. Bellamy, the accompaniments (arranged for piano and harmonium) being played by Miss Woodward and Mr. G. A. Johnson. Other solos were contributed by Miss Jackson and Miss Bailey. Mr. Isaac Bradley was the Conductor. The Concert passed off very satisfactorily.

BLACKBURN.—On the 17th ult. the St. Cecilia Society gave a performance of Mendelssohn's *Athalie*, with full band and chorus, under the conductorship of Mr. Bentley, B.M. The principal vocalists were the Misses Carina and Edith Clelland.

BRECHIN.—The members of the Choral Union gave an entertainment in the Mechanics' Hall on the 2nd ult., when Mozart's *Twelfth Mass* was performed in a highly creditable manner. There were about sixty voices, under the able guidance of Dr. Kahlenberg, the conductor of the Union. Miss Prain was an efficient accompanist.

BRISTOL.—On Monday evening the 30th of April a special Festival Service was held in the church of St. Mary Redcliff, the choir taking part in the service being those connected with St. Mary Redcliff Church, Bedminster Parish Church, and St. Mary's, Tyndall's Park, Clifton; Mr. John Barrett, the able organist and choirmaster of Bedminster Parish Church, conducting. The choir, which numbered 135 voices, entered the church singing the 24th Psalm as a processional. The psalms were the 145th, sung to Purcell's Chant in G, and the 150th, finely and most effectively sung in unison to Humphreys' Chant in C (the grand chant). The service was by Dr. S. Elvey in A (continuation of Croft's Morning Service), and the anthem was Dr. Croft's (five parts) "Cry aloud and shout." The whole service was a great success. A most impressive and appropriate sermon was delivered by the Archdeacon of Bristol, and the service closed with the singing of the hymn "The Church's one foundation" to Dr. Wesley's tune "Aurelia." Mr. J. W. Lawson presided at the organ with his usual ability.

CATFORD.—On Tuesday the 1st ult. a very successful entertainment was given in the temporary church, under the direction of Mr. F. Marriott, Hon. Sec. The concert opened with a pianoforte solo, admirably performed by Miss Lottie Fitch, R.A.M. The principal vocalists were Mrs. A. Harris, Mr. F. Marriott, Mr. Sydney Cozens, and Mr. R. Patch; many of their songs were encored.

CLEWER.—The overture to Mendelssohn's *Lobgesang* was played before, and Handel's G minor string Concerto after, Evensong on Ascension Day by a small orchestra of fifteen performers, including Messrs. E. Donkin, J. Liddle, R. Blagrove, Walter Pettit, and F. Kendall. The service was Dykes in F, and the anthems "But Thou didst not leave" (Mr. A. Marriott), "Thou art gone up on high" (Mr. Ramsden), and "Let all men praise the Lord" from the *Lobgesang*. Sir George Elvey was the organist.

CLIFTON.—On Thursday the 3rd ult. an Organ Recital was given at the Victoria Rooms by Miss Pearce, of Bristol. The programme included selections from the works of the greatest masters, and was satisfactorily rendered.—On Monday the 7th ult. the annual amateur Concert of the choir of the church of St. Mary the Virgin, Tyndall's Park, was given at the Victoria Rooms. In addition to the part-songs, &c., well rendered by the choir, a very good selection of instrumental pieces was given by Dr. Colman (piano), Mr. Norgrove (flute), Mr. W. S. Pearce and Mr. Frank Smith (harmonium). Mr. Lawford-Huxtable was the solo vocalist, and Mr. Frank Smith, organist of the church, conducted.—On Thursday the 10th ult. the annual evening Concert of the Cecilian Choir was given at the Victoria Rooms. The first part of the programme consisted of J. F. Barnett's *Cantata Paradise and the Peri*, well rendered by the choir, the accompaniment being excellently played by Mr. T. T. Trimmell, Mus. B., on the organ. The solos and recitatives were well sung by members of the choir, &c. The second part consisted entirely of posthumous works of R. L. De Pearsall which were very much applauded by the audience. Mr. W. F. Trimmell conducted.—On Monday the 14th ult. a Piano-forte Recital was given at the Victoria Rooms by Mdme. Arabella Goddard, the programme comprising classical and popular music. Miss Ada Jackson was the vocalist.

COCKERMOUTH.—The members of the Glee Society gave a Concert in the Public Hall, Station Street, on Wednesday the 9th ult., when a well-selected programme of glees, part-songs, quartets, songs, &c., was performed with great credit to the conductor and the members. Mr. J. Hunter was well received in Sullivan's "Once again;" and Miss Patterson's singing of a new song, "The boy that my heart loved," by P. T. Freeman, was much admired and redemanded. Mr. C. Bell was deservedly encored for his flute solo. The Rev. Canon Hoskins spoke a few words on the importance of a sound musical education, especially when elementary instruction in music formed part of the work of the class. Mr. C. J. Lewthwaite conducted, and Mr. W. H. Lewthwaite presided at the piano.

COLEFORD.—The members of the Choral Society gave a Concert in the Town Hall on the 11th ult., when Mendelssohn's *Hymn of Praise* was exceedingly well performed. The solo vocalists were Miss Louisa Brown, Miss R. Salter and Mr. Locke. The Symphony was finely rendered by the band, and the choruses were given in a most satisfactory manner. The second part of the concert was miscellaneous. Miss Mayo presided at the pianoforte, Mr. Hooper at the organ, Mr. Woodward was principal violin, and Mr. Dew conducted.

DEWSBURY.—The last Concert of the Season was given by the members of the Dewsbury Choral Society on the 15th ult., in the Theatre Royal, when Haydn's Oratorio *The Creation* was performed. The principal vocalists were Madame Edith Wynne, Mr. Henry Guy,

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Schumann's *Cantata Paradise and the Peri* was performed by the members of the Musical Association, on the 30th April in the Music Hall. Most of the choruses were rendered with excellent precision, and the solos were given with much ability. The band was well balanced, and the execution of the overture and the accompaniments displayed great care. Herr Reiter conducted.

BELFAST.—The fifth Concert for the season of the Philharmonic Society took place in the Ulster Hall on April 27, when Mendelssohn's *Oratorio St. Paul* was performed with full orchestral and organ accompaniments. The performance was most successful. The soloists were Miss Essie Lyner, Dublin; Miss Emily Holden, Belfast; Mr. Walter Bapty, Dublin; and Mr. Gordon Gooch (R.A.M.), London. The band and chorus consisted of about 400 performers. Mr. Cohen and Herr Elsner acting respectively as principal violinist and violoncellist. Mr. Smythe, Mus. B., presided at the organ, and Herr Henry Stiehl conducted.

BIRMINGHAM.—The Carl Rosa Opera Company concluded its season on the 28th April. Wagner's *Flying Dutchman*, repeated on the 25th, attracted a still larger audience than previously. Beethoven's *Fidelio*, however, was the great success of the season, the house being literally crammed.—The Town Hall was crowded on the occasion of Mr. Pyatt's Concert, Monday, April 30th. Mr. Sims Reeves was the main attraction, and of course received an ovation upon his appearance. The other artists were Miss Larkom, Miss D'Alton, and Signor Foli, vocalists; Mr. Henry Nicholson, flute; Mr. Lockwood, harp; Mr. Roekel, piano; and Mr. Pearce, harmonium.—A Chamber Concert was given on Tuesday the 2nd ult. by the harpist, Mr. French Davis, assisted by Miss Isabelle Davis, piano, and Mr. F. Ward, violin. Vocal selections were rendered by the members of Mr. Bickley's Glee Party.—The last of Mr. Stockley's Orchestral Concerts for the present season was given in the Town Hall on Thursday the 3rd ult. The programme comprised Beethoven's Symphony in D (No. 2), the overtures *Ruy Blas*, *Der Freischütz*, and *L'italiana in Algeri*, the Funeral March of a Marionette, and an Andante from a MS. Symphony by Mr. T. Anderson. The performance of the whole was excellent. Miss Robertson and Mr. Graham de Lancy were the solo vocalists. Some part-songs were given by the members of the Festival Choral Society, and much appreciated. Mr. Stockley conducted, and Mr. C. J. Stevens accompanied.—A Juvenile Concert, in aid of the Children's Hospital, was given in the Town Hall on Friday the 4th ult. The choir, consisting of a thousand children from different parochial schools, was conducted by the Rev. F. G. Bussell; and Messrs. Pearce and Halliley acted as accompanists.—On the 10th ult. the members of the Edgbaston Amateur Musical Union (an orchestral Society numbering some fifty performers) gave their first Concert in the Town Hall, for the benefit of the Rhyl Convalescent Home for Women. The admirable training of the band by the Conductor, Mr. C. J. Duchemin, was conspicuous; and the performance was highly successful. The vocalists were Miss Rose Herse, Miss Enriquez, Mr. Vernon Rigby, and Mr. Lansmere, all of whom gave great pleasure by their performance. Mr. Duchemin, besides conducting, played most artistically the last two movements of Mendelssohn's Concerto in D minor and a Nocturne (Op. 37, No. 2) and Polonaise (Op. 40, No. 1) by Chopin. Mr. R. M. Winn, Mus. B.,

and Signor Foli; and the band and chorus numbered 220 performers. Mr. Charles Auty conducted. The "Representation of Chaos" by the band was a very fine performance, Signor Foli and Mr. Henry Guy were highly successful in their solos, and Madame Wynne was loudly applauded for her singing of "The marvellous work," "With verdure clad," and "On mighty pens." The choruses were very effectively rendered.

Diss.—The Choral Society gave the last Concert for the season on Thursday evening, April 26, to a large and appreciative audience. The first part consisted of Haydn's *Spring and Summer*. The solos were ably sustained by Miss Tyrwhitt Walker, Mrs. Pullen, Mr. W. Reeder, the Rev. E. J. Alvis, Mr. Pullen, and Mr. F. Aldrich. The band was led by the Rev. T. S. Shaw. The choruses were well rendered, "Come, gentle Spring," "God of light," and "Hark, the deep, tremendous voice" deserving special mention. The second part was miscellaneous. Mr. Hemstock presided at the organ, and Mr. Hill, Mus. B., of Norwich, conducted.

Dromore, Co. Tyrone.—The members of the Choral Class gave their first Concert on the 18th ult. The glees and part-songs "Blow, ye balmy breezes" (Young), "Oh, the flowery month of June" (Jackson), "Gaily through the greenwood" (Young), and "The gipsy tent" (Cooke), were well rendered, and solos were successfully sung by Miss Marshall, Miss S. Magennis, Miss M. Alexander, and Mr. Mc Cracken. The instrumental portion of the programme contained piano duets by the Misses Hamilton, Miss M. Marshall, and Mr. Alexander. Mr. Arnold, of Enniskillen, conducted, and contributed a violin solo which created a marked effect.

Dumfries.—The Philharmonic Society gave its last Concert for the season on the 18th ult. A select orchestra from Edinburgh, including Mr. Carl D. Hamilton (violincello), Mr. T. C. Poyser (flute), and led by Mr. H. Dambmann, assisted the Society. Romberg's *Lay of the Bell* was performed with entire success. The solos were rendered by members of the Society with considerable credit, and the choruses were sung with great precision. The second part consisted of glees, solos, &c. Mr. J. G. Pearson presided at the piano, and Mr. J. G. Gooden conducted.

East Greenwich.—The final Concert of the season of the Choral Society took place on Monday evening the 7th ult. in the Christ Church School Room. Mr. Carter's *Cantata Placida* was selected as the opening piece. The solos were allotted to Messrs. Hayward, G. Russell, Whiteway, and Ratcliffe, Miss Whiteway, and Mrs. Stone, the choruses being sung by members of the Society. The *Cantata* was admirably performed, Mr. G. Russell's rendering of the declamatory air, "List to me," being especially worthy of notice. The second part consisted of songs, ballads, and pianoforte solos; the special feature being the singing of Mr. Blenkhorn. A pianoforte solo by Mr. Kitson was well received. Mr. G. T. Arthur conducted with care and precision, and Mr. Arthur Kitson presided at the piano.

EAST TWICKENHAM.—The third and final Concert for this season of the Choral Society was given in the Montpelier Hall on Tuesday evening the 1st ult., when Mendelssohn's *Hymn of Praise* occupied the first part of the programme. The solos were admirably rendered by Mrs. Wingrove, Miss Bradshaw, and Mr. Kenningham, and the choruses were sung in a manner which fully sustained the excellent reputation this Society has achieved. Mendelssohn's *Pianoforte Concerto* in G minor was played by Mr. Dunster with much brilliancy and skill, eliciting the most enthusiastic applause. Cowen's *Cantata The Rose Maiden* formed the second part; the soloists being Mrs. Wingrove, Miss Bradshaw, Mr. Storer-Brown, Mr. Kenningham, and Signor Adelmann, all of whom were highly efficient. Mr. C. J. Dunster ably presided at the pianoforte. There was a very good orchestra led by M. Victor Buziak, and Mr. J. C. Dunster conducted.

Erith.—On the 3rd ult. a performance of Mendelssohn's *Elijah* was given in the Public Hall, under the direction of Mr. Richard Lemaire. The principal vocalists were Miss Ellen Horne, Miss Ellen, Mr. Stedman, and Mr. Thurley Beale. Mr. Lemaire, having thoroughly well trained his choir, an admirable performance was the result. Mr. Bryon presided at the pianoforte and Mr. Jewry at the harmonium.

Glasgow.—Mr. H. Seligmann gave a Concert on the 26th April in the Queen's Rooms, assisted by Miss Jessie Jones, Miss Orridge, Mr. George Fox (vocalists), Miss Jessie Munro (solo pianoforte), and Mr. Eaton Fanning (accompanist). The concert-giver possesses a good tenor voice which has been well trained, and he sings with expression and without the slightest trace of exaggerated emphasis. Miss Orridge was highly successful, her rich contralto voice being much admired. Miss Munro, who is a pupil of Mr. Julius Seligmann, manifested a high degree of proficiency in one of Schubert's *Impromptus*, and a Galop by Pauer, the latter redemanding. Mr. Fanning accompanied with judgment.

HARROD.—The second Concert of the Choral Union took place in the York Street Board School on Friday the 11th ult., Miss E. Rose and Mr. W. E. Roberts kindly giving their assistance as solo vocalists. The part-singing showed an advance upon that of the former concert, Weber's chorus "Lützow's wild chase" being sung with great spirit and effect. The pianoforte selections were well rendered by Miss Clarke, Messrs. Stratton, Bolton and Foxall. Mr. S. S. Stratton conducted.

HARPENDEN, Herts.—The fourth Concert of the fourth season of the Harmonic Society was given in the National Schools on Tuesday evening the 1st ult. by the members, assisted by C. B. Lawes, Esq., and some artists from Luton. Mr. C. B. Kaye, organist of the parish church, conducted; and Mr. A. Anscombe, jun., one of Mr. Kaye's pupils, was the accompanist. The programme was miscellaneous. The part-songs were sung with taste and precision, and the solos won great applause, especially those sung by Mr. Lawes and Miss Morton. Much praise is due to Mr. Kaye for the marked improvement in the class.

HOLWELL, NEAR SHERBORNE.—A very interesting Amateur Concert was given on Tuesday the 15th ult. by Mr. A. H. Spens Black, assisted by Miss Blathwayt, Messrs. Follett, Minifie, and Stokes. Pianoforte selections from the works of Rubinstein and Schumann were excellently rendered by the Rev. E. Gardiner. The vocalists were highly successful. The selections on the "Gigelia" by Mr. Spens Black formed one of the principal features in the concert. The proceeds of the concert are to be devoted to the "Parish Church Restoration Fund."

HOLPORT.—Mr. E. S. Harding's Concert, given on Tuesday evening the 1st ult. in the Boys' School Room, attracted a crowded audience. The programme consisted of Macfarren's *Cantata May Day*, Romberg's *Toy Symphony*, and a miscellaneous selection. The *Cantata* was most satisfactorily executed. The choruses, executed by the choir of Bray Church, assisted by several ladies, were given with creditable precision, and Mrs. Hole's piano-forte accompaniments were excellent. A piano solo which opened the second part of the programme was marvellously well played by Master Oscar Mannheimer. The songs were given, as a rule, very fairly, especial favour being gained by Miss Adcock for her "Cradle Song," by Mr. Starling for "Goodwin Sands," and by Mr. Stocken for Sullivan's "Sweethearts." The *Toy Symphony* was played well throughout, and gained much applause. Mr. Harding, who conducted, deserves credit for the careful training which had evidently been given to the performers.

HONLEY, NEAR HUDDERSFIELD.—On Whitsun Day the annual Festival in connection with St. Mary's Church took place, special sermons being preached morning and evening by the Rev. A. Hastings Kelk, M.A., in the afternoon by the Rev. H. H. Rose, M.A. The scholars, numbering over 400, sang the psalms, hymns, canticles, and anthems admirably, showing how well they had been trained, and reflecting the highest credit upon those who had laboured so earnestly. The anthem was "The Lord is my strength" (Sir John Goss). The principal hymns and tunes were "Lord, how delightful!" "Oh! what is heaven" (Dr. Leslie), "Forward be our watchword" (H. Smart). The psalms were chanted to Anglican, the canticles to Gregorian chants. The organ accompaniments were well played by Mr. J. C. Beaumont, the organist. His voluntaries were "Finale" from Sonata No. 6 (Mendelssohn), "Andante Pastorale" (W. T. Best), "Fixed in His everlasting seat" (Handel). The collections on behalf of the Sunday Schools realised nearly £25.

ILFRACOMBE.—The performance of Haydn's *Oratorio The Creation* by the Choral Society at the Oxford Hall on the 17th ult. was in every respect a decided success. The choruses, especially "Achieved is the glorious work" and "The heavens are telling," were sung with remarkable precision; and the solo vocalists, Mdme. Cross Lavers, Messrs. T. M. Hayden and Henry Cross, were highly efficient. Much credit must be given to the conductor, Mr. T. C. Webb, for the careful manner in which he has trained the choir. There was a complete band; and Miss Hawken at the pianoforte and Mr. Wood at the harpsichord proved able accompanists.

LIVERPOOL.—A National Ballad Concert was given on the 19th ult. in the Lord Nelson Street Hall by "The Liverpool Quartett." The programme was an excellent one, and the audience was most enthusiastic. Miss Ternan gave a capital rendering of "Kathleen Mavourneen," and "Auld Robin Gray." Miss Haworth was very successful in "Comin' thro' the rye." Mr. Harrison gave "Heart of Oak" and "The Minstrel Boy" in excellent style, and "Tom Bowling" and "My pretty Jane" were sung by Mr. Terbutt with much feeling and artistic finish. Several concerted pieces were excellently rendered.

MANCHESTER.—Mdme. Samson Dunne gave her Annual Concert and Pianoforte Recital at the Athenaeum Rooms on the 28th April, under the patronage of Lady Annette de Trafford. An attractive programme was presented, special praise being accorded to the performance of Mendelssohn's "Andante and Rondo Capriccioso" by Mdme. Dunne, and the "Kreutzer Sonata" by Master T. Dunne. Miss Redfern (pupil of Mdme. Dunne) was also highly successful. The vocalist was Mdme. Rovina Arnold; solo, Zither, Miss S. Payne. On the 1st ult. a Concert was given in the Hulme Town Hall before a large audience. The vocalists were Mdmes. Pickering and Bowmont (whose efforts were well received), Messrs. Dumville and Frearson; and the instrumentalists Messrs. Risegari and Clementi (violin), Arison (violincello), and Horton C. Allison, Mus. B., Cantab. (pianoforte). Mr. Risegari gave Vieuxtemps' "Air Varié" and Raff's "Cavatina" with much effect. Mr. Horton C. Allison rendered the last two movements of Beethoven's Sonata (No. 12) in A flat with good taste and skill, improvised on airs from Gounod's *Faust*, and also performed (with Messrs. Clementi and Arison) Mendelssohn's *Pianoforte Trio* in C minor. There was some part-singing by a choir, under Mr. Ambler's direction.

NEWPORT, MONMOUTHSHIRE.—Miss Righton gave a Pianoforte Recital at the Assembly Room, Town Hall, on the 17th ult., before a select and appreciative audience. The programme contained selections from the works of Mendelssohn, Beethoven, Benedict, Heller, Hummel, Weber, and Thalberg. Miss Righton's playing was remarkable for ease and finish, and she was warmly and frequently applauded.

OXFORD.—On Wednesday evening the 19th ult. the members of the Choral Society gave a performance of Schumann's *Pilgrimage of the Rose* and Mendelssohn's *Athalie*. The solo vocalists were Miss Giulia Warwick, Mrs. Hubert Blake, Miss Annie Bolingbroke, Mr. Shakespeare, Mr. Shaw, and Mr. Wadmore. The lyrics in *Athalie* were effectively declaimed by Mr. Brandram, and the harp-playing of Mr. Dodds was a feature in the overture. The concert was highly successful, and the training of the choir was most creditable to Mr. Allchin.

RICHMOND, SURREY.—On the occasion of the Dedication Festival of St. Matthias' Church, which was held on the 3rd ult., a solemn Festal Evensong was sung in addition to the other usual services.

The Psalms were taken from the book prepared by the Richmond and Kingston District Church Choral Association for their Festival on the 10th inst. The Canticles were those by Gadsby in C, and the Anthem was Mendelssohn's *Lauda Sion*. The whole of the music was exceedingly well sung by the choir (strengthened by some of the members of the choir of the Chapel Royal, Windsor), under the direction of the Rev. H. W. Miller, M.A., Mus. Bac. Oxon. The organist, Mr. H. J. South, accompanied throughout with great taste and ability. The church was crowded in every part.

ROCHESTER.—The concluding Concert of the fourth season of the Rochester, Strood, and Chatham Choral Society was given at the new Corn Exchange on Monday evening, April 30, when Haydn's *Oratorio The Creation* was performed. The orchestra and choir numbered some 250 performers. The principal vocalists were Moline, Lemmens-Sherington, Mr. W. Shakespeare, and Mr. J. L. Wadmore. Dr. F. Bridge and Mr. T. Harcourt, jun., presided at the harmonium, and Mr. H. R. A. Robinson at the pianoforte. The whole of the instrumentalists and vocalists were, as usual, under the direction of the Rev. W. H. Nutter, who admirably sustained his reputation as able conductor.

ROMFORD.—A very successful Concert was given on the 24th ult. by the members of the South Essex Choral Society, under the conductorship of Mr. Henry Regaldi. The programme consisted of selections from Haydn's *Seasons*, some part-songs, madrigals, &c., and a piano-forte duet played by Messrs. A. H. Brown and Louis J. Turrell. The solo vocalists were Miss Emily Hope, Miss Dunn, Mr. J. H. Pemberton, and the Rev. J. W. Bennett. Mr. A. H. Brown presided at the pianoforte.

RYDE, ISLE OF WIGHT.—On the 2nd ult. a very successful performance of Mendelssohn's *Elijah* was given by the Choral Union, under the conductorship of Miss M. F. Fowles, organist of St. James's Church. The choruses were most efficiently rendered, as were also the solos by Miss Brown, Miss Roper, Mr. H. Cross (Salisbury), and Mr. Hanson (St. Paul's Cathedral). The chorus numbered 130 voices, and the accompaniments were played by an orchestra of thirty-eight performers, led by Mr. C. Fletcher. At the last rehearsal of the Union the members presented Miss Fowles with a handsome timepiece or marble stand as an acknowledgment of their appreciation of her efforts as conductor.

SPILSBY.—The members of the Spilsby, Wainfleet, and Friskney Amateur Choral Society gave their fourth annual Concert on the 1st ult., under the conductorship of Mr. Keller, before a large and appreciative audience. The first part (sacred) contained selections from *The Creation* and Rossini's *Stabat Mater*, concluding with Mendelssohn's 95th Psalm. The second part (secular and miscellaneous) consisted of part-songs, madrigals, duets, &c. A violoncello solo, delicately rendered by Mr. T. L. Selby, of Nottingham, was redeemed; and Mr. Dunkeaton, of the Lincoln Cathedral Choir, and Mr. Nunnis, of the Leeds Parish Church Choir also contributed to the genuine success of the concert. The orchestra and choir numbered about eighty performers.

TORONTO.—Shaftesbury Hall was crowded to the galleries on the occasion of the Concert of the Philharmonic Society on the 5th April. The programme was divided into two parts, the first consisting of a selection from *The Creation* and the Andante from Beethoven's Second Symphony, and the second being devoted entirely to Rossini's *Stabat Mater*. The solo vocalists were Mr. Hampshire, Mrs. Bradley, Miss Hillary, and Mr. Warrington. The favourite numbers, the "Cujus animam," sung by Mr. Hampshire, the "Inflammatus" by Mrs. Bradley, and the "Pro peccatis" by Mr. Warrington, were all carefully rendered and warmly applauded. The quartett "Sancte Mater" and the unaccompanied quartett "Quando corpus" were both worthy of praise. The conductor was Mr. Torrington, to whom the public very properly gave the credit of the general result.

WARE.—On Tuesday the 1st ult. a performance of *The Messiah* was given at the Town Hall in the presence of a large audience. The solo vocalists were Miss Bell, Miss Christie, Mrs. Horley, Miss Edgar, Miss Cobham, Miss Cass, Mr. Trevelawny Cobham, and Mr. F. Penna. Mr. Cobham sang with judgment and feeling, his rendering of "Thy rebuke," "Behold and see," and "But Thou didst not leave" being especially appreciated. Miss Christie, Mrs. Horley, Miss Edgar, and Miss Cass were also efficient in the solos allotted them. Miss Bell's rendering of "I know that my Redeemer liveth" was remarkable for expression and sweetness, and she was much applauded. Mr. F. Penna was highly effective, especially in the air "Why do the nations" and "The trumpet shall sound." The choruses were exceedingly well sung. The Rev. A. D. C. Thompson, of Wormley, conducted. The Rev. S. Navine, of Hunsdon, presided at the piano, and Mr. Williams, organist of Hatfield, at the harmonium.

WINDSOR.—Mr. Orlando Christian gave his Annual Concert in the Town Hall on Thursday the 3rd ult. under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein. An excellent programme was provided. The artists were Miss Annie Sinclair, Miss Emma Christian, Messrs. Orlando Christian and Mellor (of Eton College Chapel Choir), and the Brousil family. The vocal music was highly effective, Bishop's trio "Maiden fair, a word I pray," sung by Miss Sinclair and Messrs. Christian and Mellor, being encored.

The performances of the string quartett party were much admired, and Madlle. Bertha Brousil's execution of a Fantasy on the violin gained great applause. Messrs. A. Joll and W. F. Summers were the pianoforte accompanists.—The third and concluding Concert of the season given by the members of the Windsor and Eton Choral Society took place in the Town Hall on Monday the 14th ult. Dr. Crotch's *Oratorio Palestine* was the work selected for performance. Miss Ada Paterson, Miss Annie Knowles, Miss Emma Christian, and Messrs. Mellor and Thurley Beale were the solo vocalists. The choruses were fairly rendered, especially "In frantic converse," "Then the harp awoke," and "Worthy the Lamb." Miss Paterson was most successful in her rendering of "E'en they who dragged" and "No more

your thirsty souls." The quartetts "Be peace on earth" and "Then on your tops shall deathless verdure spring" were very evenly executed by Misses Knowles and Christian, and Messrs. Mellor and Beale. The air "To highest heaven he lifts" was particularly well rendered by Mr. Thurley Beale. Sir George Elvey conducted, Mr. J. S. Liddle led the band, and Mr. S. Smith presided at the harmonium.

WISBEACH.—The Musical Society in connection with the Mechanics' Institute gave the last Concert for the season on Tuesday evening the 8th ult. before a large and influential audience. Mendelssohn's *Lobgesang* formed the first part of the programme, the principal parts being taken by Mrs. Sharpe, Miss E. Carlyon, Miss Anderson, and Mr. Gregory (all amateurs), with much success. The second part was secular. The band was led by Mr. Bennett; Miss Mason presided at the piano; Mr. G. H. Porter, organist of Louth, at the harmonium; and Mr. A. C. Thacker, organist of Thorney Abbey, at the garden, Maud.

WOKINGHAM.—A Concert was given at Crowthorne School Room on Monday the 7th ult., when a number of ladies and gentlemen, forming an excellent choir of some twenty-five voices, ably rendered the part-songs, under the conductorship of Mr. George Bishop, formerly singing-master of Wellington College. A most attractive programme was provided. A pianoforte duet by the Misses Bishop, "Chopin's Grand Valse by Mr. Stein and Gottschalk's Pas de la Paix," were very artistically played. The solo vocalists were highly appreciated, Mr. Bishop being especially successful in Balfe's "Come into the garden, Maud."

WOODFORD.—A vocal and instrumental Concert was given on Tuesday the 1st ult. at the Lecture Hall, in aid of the funds of the Infant Orphan Asylum. The vocalists included Miss Nelly Dakin, Miss Russell, Mrs. Willett, Mr. Arthur Hooper, Mr. J. Brown, and Mr. Frank Connery, with a glee-party, all of whom were highly successful in their several contributions. A great feature of the evening was the performance of the Woodford Orchestral Society, under the conductorship of Mr. Walter A. Latter. Herr Oscar Mez gave a Fantasia on themes from *Faust* on the violin, for which he was enthusiastically recalled. The entertainment was under the direction of Mr. L. B. Wrightson.

WORCESTER.—The members of the Philharmonic Society gave the first Concert of the present season at the Music Hall on the 1st ult., when Mendelssohn's *Lauda Sion* and Haydn's *Creation* were performed. The principal vocalists were Miss Julia Wiggin, Mr. Gillam, Mr. C. Fredricks, and Mr. Charles Goodhead, all of whom gave great satisfaction in the music allotted them. The rendering of "The marvellous work" by Miss Wiggin caused an enthusiastic recall. The choruses (given by upwards of 100 voices) were taken up with point and precision, and the band, numbering about thirty executants, was very efficient. Mr. W. Done conducted as usual, and was well supported by Mr. A. R. Quarterman, assistant-conductor.

WORSLEY, LANCASHIRE.—On Tuesday evening the 1st ult. the members of the Choral Society gave their last Concert of the season. The programme was miscellaneous, including glees, part-songs, quartets, and songs by the best composers. The principal vocalists were Miss Taylor, Miss Harrison, Miss Knott, Mr. E. Barber, and Mr. G. Barlow. Miss Taylor delighted the audience by her rendering of "Angels ever bright and fair" (Handel), and Miss Harrison sang with great taste and expression. Mr. Barber and Mr. G. Barlow were also highly effective. The glees and part-songs were sung with care and precision. Mr. W. H. Ellwood, assistant-organist of the parish church, accompanied, and Mr. R. Froude Coules, F.C.O., conducted.

ORGAN APPOINTMENTS.—Mr. M. Le Patourel, Organist and Choirmaster to St. John the Evangelist, Guernsey.—Mr. Hy. J. Elder, Organist and Choirmaster to S. Benet's, Mile End.—Mr. Malcolm Heywood, A.R.H.M., Organist of All Saints, Hertford, Organist and Choirmaster to Christ's Hospital, Hertford.

OBITUARY.

On the 8th ult., at Caterington, WILLIAM ROBERT CROTH, M.A., vicar of that place, late Fellow of New College, Oxford, only son of the late William Crotch, Mus. Doc., Oxon., in his 78th year.

On the 16th ult., at 1, Clifton Villas, Upper Lansdowne Road, South Lambeth, EDWARD J. CARD, Professor of Music, late of 29, St. James's Street, in his 61st year.

On the 18th ult., OTTO DONNER ELMENHORST, of 28, Norfolk Road, St. John's Wood, N.W., aged 45.

SCHUBERT SOCIETY.—President, Sir Julius Benedict. Founder and Director, Herr Schubert.—Eleventh Season, 1877. The FOURTEENTH SOIREE MUSICALE will take place on Wednesday, 13th June. The Concerts and Soirées of this Society afford excellent opportunities for young rising artists to make their *début*, and for composers to have their works introduced. Prospectus and full particulars on application to H. G. Hopper, Hon. Sec., 244, Regent Street.

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5. Zachæus stood forth.	17. Give alms of thy goods.
6. Who goeth a warfare.	18. Be merciful after thy power.
7. If we have sown.	19. He that hath pity upon the poor.
8. Do ye not know.	20. Blessed be the man.
9. He that soweth little.	21. Let your light so shine.
10. Let him that is taught in the word.	Godliness is great riches.
11. While we have time.	Feastal Setting.

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6. TYRANNIC LOVE. do.
7. LORD, REMEMBER DAVID; and HOLY, HOLY. Handel.
8. WISE MEN FLATTERING. Handel. | 9. WHAT THOUGH I TRACE; and PIOUS } Handel.
ORGIES. }
10. THY REBUKE HATH BROKEN HIS } do.
HEART; and BEHOLD AND SEE. }
11. HE WAS CUT OFF; and BUT THOU }
DIDST NOT LEAVE HIS SOUL IN } do.
HELL. }
12. I KNOW THAT MY REDEEMER LIVETH. do.
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